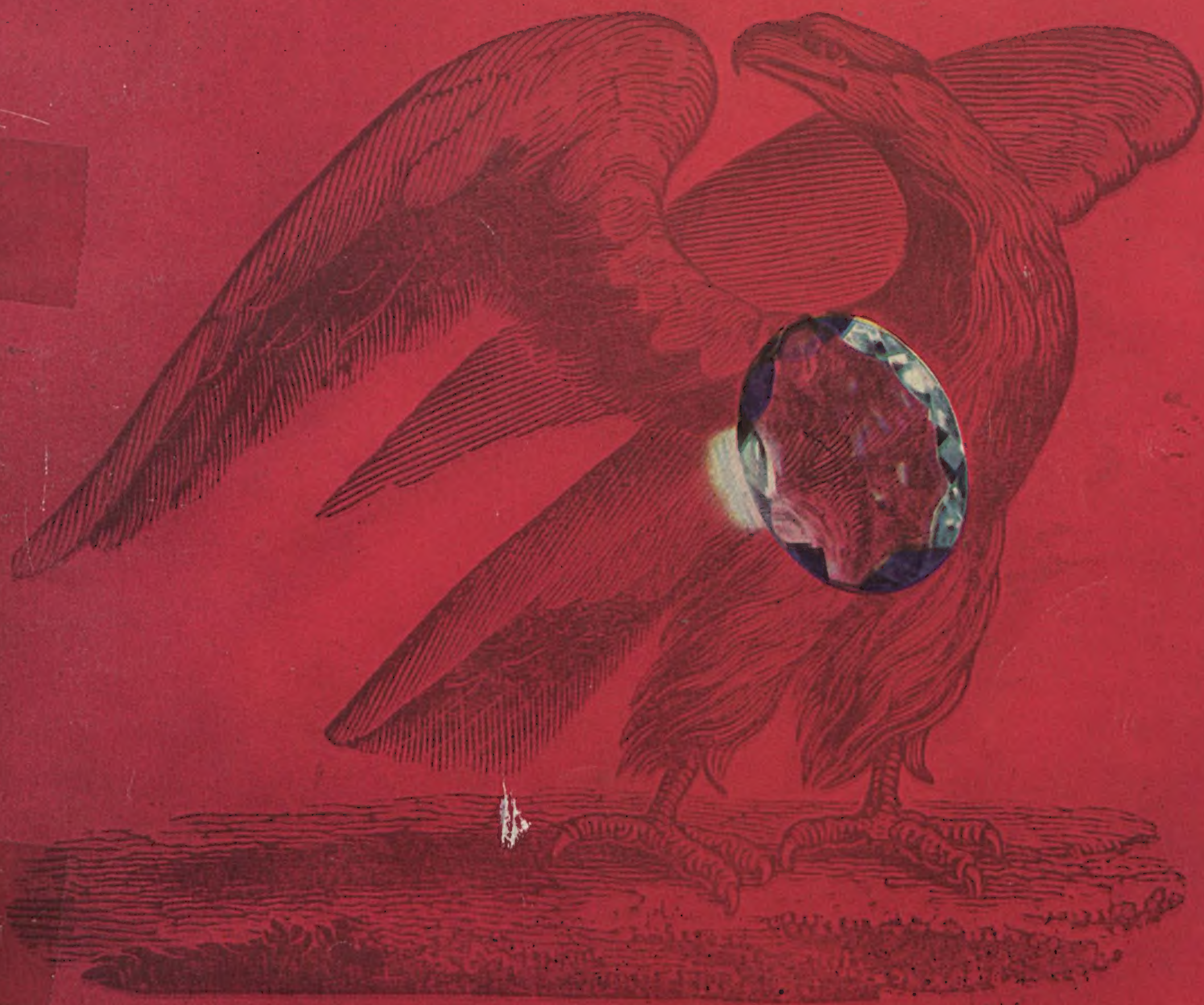
VOGUE

AMERICANA NUMBER



U.S.A. on the Peace Path

Fashions: American Modern

Incorporating Vanity Fair February 1, 1946 Price 35 Cents 40 Cents in Canada

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Louella Ballerino looks with approval on her newest double-exposure . . . one of a collection of beach clothes designed exclusively for Jantzen, who knows there *is* something new under the sun, and sees that young America gets it.

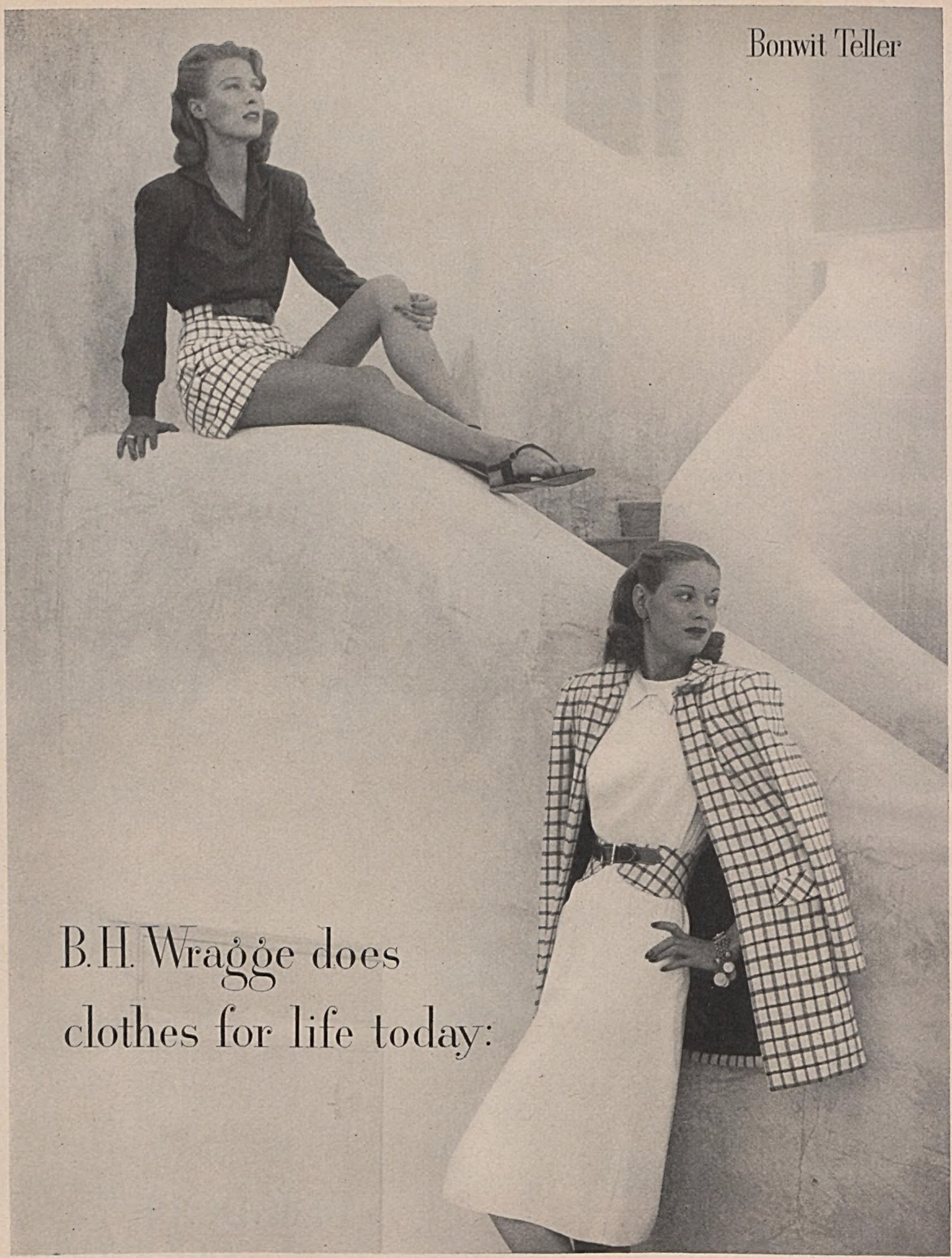
For Ballerino, as for other leading American designers, Bates custom-makes fabrics that keep their lovely, under-water colors through salt, sun and soapsuds . . . stay bright and shining as a mermaid's fins.

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13, N.Y.

Stand-out
Suit Exclusive

in gray, navy or black
gabardine with jutting tucks
to give the jacket a new flare
back and front. Sizes 10 to 16, $145

The high-throated blouse
designed to go with it,
rayon crepe print in pink and green
or black and white, $45



Saddler's tan, navy blue, oyster white Exclusives. City-Country Fifth Floor or B. H. Wragge Corner, Main Floor

1 Wool jersey shirt, navy blue long sleeved. Saddler's checked wool short. The B. H. Wragge outfit, 29.95

2 Saddler's check wool topper, 45.00 Worn with white spun rayon high neck, short sleeve dress, 29.95

3 Saddler's tan wool topper, 29.95 Saddler's check wool skirt, 14.95 Cap-sleeve white rayon fawnskin blouse, 10.95

4 Pretty low-necked, white spun rayon blouse . . navy wool stitched jersey pleated skirt. 29.95 for the outfit.

Important-looking belts — new B. H. Wragge specialty.
7.50 to 15.00 B. H. Wragge, City-Country Fifth Floor

THE BLUM STORE

PHILADELPHIA

Jo Copeland of Patullo sweeps a flounce of rayon taffeta on rayon crepe to make a silhouette crisp as spring. Hat by John-Frederics.

Exclusive with Blum's in Philadelphia.

VOGUE
February 1st, 1946

VOGUE incorporating Vanity Fair is published semi-monthly except May, June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 107, No. 3
Whole No. 1757

We call them our "Pets"

... sharp-silhouetted little treasures designed to spice February with the flavor of Spring.

From our custom-order collection of Hat Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

To wear with confidence
by Anna Miller
Scruggs
Vandervoort
Barney
ST. LOUIS

The suit with the riding habit jacket,

lengthened, flared and out-curving — this spring's.

By Philip Mangone, in gabardine.

At Lord & Taylor

De Evia-Allison

New – dipped
fishtail back
gives unexpected
accent to costume
suit in rounded
silhouette. Navy
or black wool.
Sizes 10 to 16
$79.95

BLOOMINGDALE'S

GREEN ROOM SPECIALTY SHOPS, 3rd FLOOR
LEXINGTON at 59th, N. Y. C.

The glowing firmness of cheeks after a ski run...the softness of snow that's fallen in the night...come to your skin with this DuBarry midwinter wake-up. Over your face and throat, smooth DuBarry Derma-Sec...rich and penetrating, the magic wand of all our softening balms. Then tingling, toning DuBarry Skin Firming Lotion, to awaken like a reveille. Every skin can use this softening and toning treatment with confidence, for scientists formulate the preparations; the DuBarry Success School* sponsors them. And busy women cherish them, as their key to loveliness all through the year.

DU BARRY

BEAUTY PREPARATIONS

by

Richard Hudnut

NEW YORK

*The DuBarry Success School at the Richard Hudnut Fifth Avenue Salon offers you a free Success-O-Plan. Ask for this guide to the most effective beauty care for you at your favorite cosmetic counter.

MANDARIN JACKET as beautifully detailed as a Ming vase. Sparkling sequins, bright beads and fine embroidery set off the rich rayon faille fabric . . . make a jacket you'll wear with swirling skirts as well as pajamas. About $25.

FITTED, FLARED AND FETCHING, Tula's coat of rustling rayon faille ablaze with jeweled buttons like something out of the Arabian Nights. It's glamorously at home over pajamas, a gay gadabout with evening clothes. About $25.

B. Altman & Co., New York
G. Fox, Hartford
Halle Bros., Cleveland

Tula

CREATORS OF GLAMOROUS AT-HOME FASHIONS

John-Frederics Hats
Esther Dorothy Furs

NOLDE HOSIERY

• THIRD CURTAIN CALL FOR NOLDE'S ^ **BEWITCHING** v CHAMELEON-LIKE HOSIERY COLOR THAT LENDS DRAMA TO YOUR COSTUME. BACKSTAGE OR UP FRONT, THE MUTED TAUPE TONES OF BEWITCHING UNERRINGLY PICK UP THE RICH OVERTONES OF BLACKS OR BROWNS

Yours for Carefree California Living for action, trim sleek swim suits in ELASTA-Q

For hours in the sun, spirit-lifting colors that make California live in every Catalina. Left, tri-color "Ey Catcher." Right, one-piece classic suit. $10 each. At better stores everywhere. Write for name of nearest store.

LOOK FOR THE FLYING FISH • CATALINA SWIM SUITS, SWIM TRUNKS, SUNSTYLES
CATALINA, INC., DEPT. 110, 443 SO. SAN PEDRO STREET, LOS ANGELES 13, CALIFORNIA

Catalina

an original design by Morris Hoch—

LOEB & HOCH

New York

Kiviette *creates a startling original inspired by one of Stonecutter's unusual fabrics . . . a two-faced satin that glows like molten gold on one side, shimmers like platinum on the other.*

PLUCER

JEWELRY FROM LACKRITZ, INC.

STONECUTTER MILLS CORPORATION
450 Seventh Ave., New York 1, N. Y.
Mills at Spindale, North Carolina

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

Well-rounded note for spring in Maurice
Rentner's hoop-skirt costume of sheer Forstmann wool.

In our Fabulous Aisle of perfumes

you'd naturally expect

Charbert's

Fabulous

Marshall Field & Company

CHICAGO

Trigère dramatizes contrast in this one-piece wool dress — contrast in colors and in the new "barrel" silhouette. Such great-designer fashions — and imaginatively chosen accessories — are collected in your "small world," the 28 Shop.

Marshall Field & Company
CHICAGO

ARTCRAFT

Stockings of Elegance

IN DALLAS AT

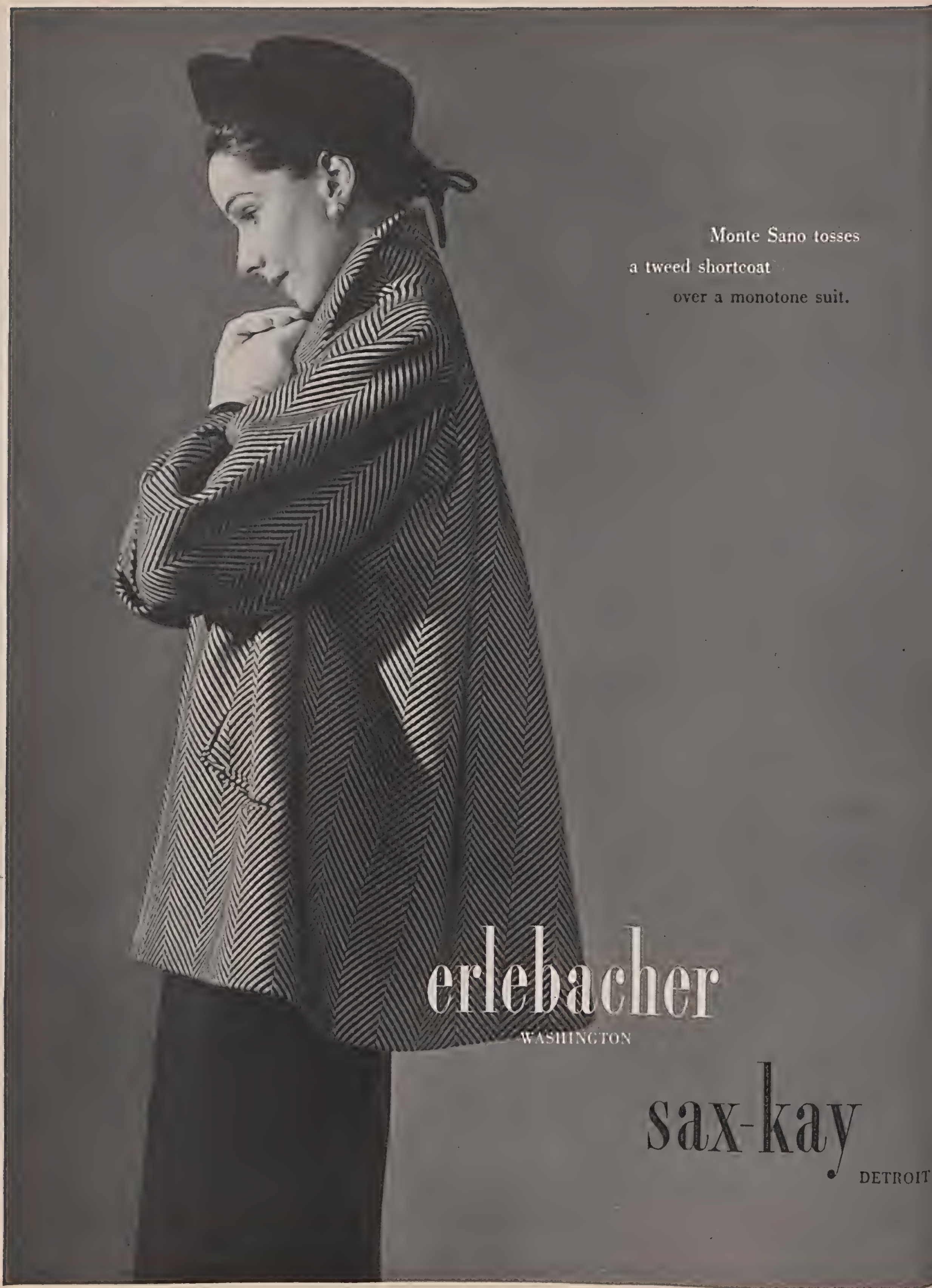
Neiman-Marcus

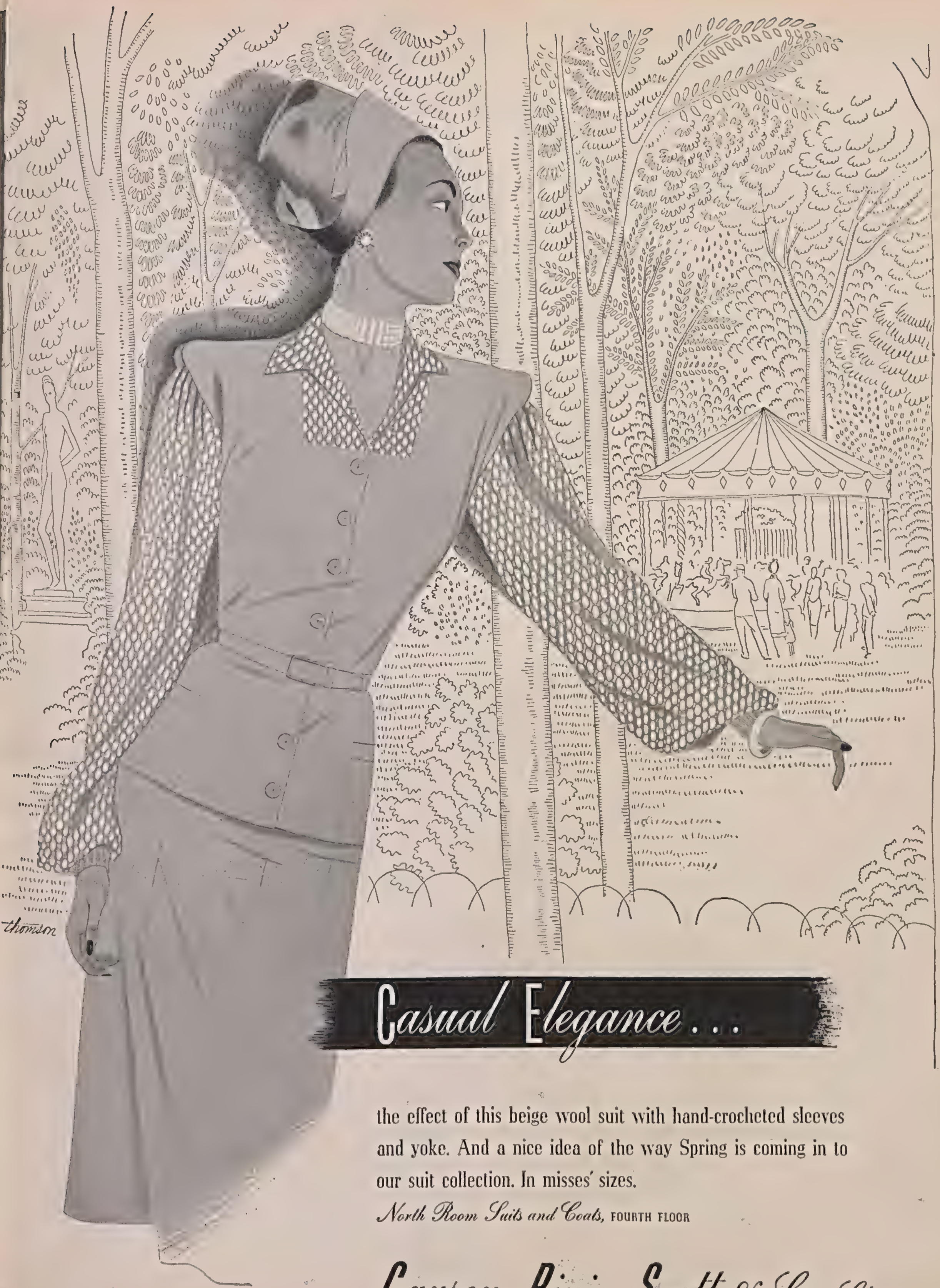
PAWLINGS

A KRAUS ORIGINAL . . . new silhouette with front peplum fullness. A two-piece suit in navy wool with fine ruchings of navy rayon satin.

Gold jewelry by Neiman-Marcus

Neiman-Marcus
Dallas


Monte Sano tosses
a tweed shortcoat
over a monotone suit.
erlebacher
WASHINGTON
sax-kay
DETROIT



Casual Elegance . . .

the effect of this beige wool suit with hand-crocheted sleeves and yoke. And a nice idea of the way Spring is coming in to our suit collection. In misses' sizes.

North Room Suits and Coats, FOURTH FLOOR

Carson Pirie Scott & Co. • Chicago

JOSEPH HORNE CO
PITTSBURGH
Line Drawing
BY HATTIE CARNEGIE
A threading of stripes on a boxy jacket worn loosely above a narrow skirt. One of the truly brilliant suits of the new season in navy only. Hattie Carnegie hat.

Your lips have never been so. . .interesting!

Dress yours in a "forbidden" red (there are seven in all) each a rich and daring hue made doubly beguiling with the heady fragrance of Tabu itself. Then add a drop of Tabu here and there . . . from the vial concealed in the cover of this almost too-exciting lipstick. $2.50 (tax extra) including the perfume.

Lipstick TABU *Dana*

© 1946 Dana Perfumes, Inc.

Pacific Worsteds Woolens

FASHIONED IN Verdona* A PACIFIC CRAFT FABRI

PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 1

* REG. APP. FO

Designed by WEINSTEIN BROS.

It's a pleasure to show off these gloves
. . . they're so dramatic, so smart.
Made of ELVETTE* the exquisite
double-woven cotton, velvety soft and washable.
Hand Sewn. WALDORF . . . about $4.25

*Reg. U. S. Pat. Off.
America's Finest
Double-Woven Cotton

dawnelle

TRADE MARK

MANNE & WEILL, New York, Kansas City, San Francisco

FAWLINGS

RÉFETTA

. . . satin stripe taffeta in Maurice Rentner's dramatic dance dress . . . Réfetta is from our collection magnificent yarn-dyed fabrics woven with Enka Rayon.

Rémond Holland

244 Madison Avenue, New York 16, N.

The Ayer way to Beauty

Cherish your skin each day with these beauty aids of superlative quality, and loveliness will come true for you.

LUXURIA—cleanser and beautifier. 1.00; 2.25; 3.50.
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All prices plus tax

Harriet Hubbard Ayer

Moonlight Sonata . . . Coro's brilliant interpretation of Beethoven's immortal masterpiece. Limpid moonstones*, twinkling rubies* and rhinestones. Sterling, gold finish. At your favorite store.
Coro CRAFT
Masterpieces of Fashion Jewelry
Designs Patented
CORO, INC. NEW YORK • CHICAGO • LOS ANGELES • TORONTO
*Simulated

STERN BROTHERS, FORTY-ONE WEST FORTY-SECOND STREET, NEW YORK 18, N. Y.

The new
dance length skirt
by Jo Copeland
of Pattullo

Frost Bros.
San Antonio, Texas

Tempered expression of the casual credo... fine black and white checks overstriped with color, cleverly tailored in our exclusive Miron woolen by Philip Mangone. Suit $110.

In Seattle It's

FREDERICK & NELSON

Jordan Marsh

Soot-black wool and rayon faille in a Capri Original that's two-part wizardry! Slim as a needle, smooth as a dream, with a peplumed jacket fronted in faille that—presto!—comes off to reveal a charming cap-sleeved frock. Sizes 10 to 18. The dress, $39.95. The jacket, $25.00. Designer's Shop, Second Floor.

JORDAN MARSH COMPANY • BOSTON 7, MASS. • NEW ENGLAND'S GREAT STOR

The Young-Quinlan Co.
Minneapolis
a Molly
Design
fashioned in
Miron's
Imperial Gabardine
$59.95.
hat by
Gladys and Belle

Nettie Rosenstein accents the shoulders of a black Forstmann wool coat with a front cape . . . moulds the waistline to a minimum.

NETTIE ROSENSTEIN'S navy blue Forstmann wool suit . . . new back interest in the peplum that flares its long-line jacket.

THE LINDNER COY
CLEVELAND

What's Behind the "RIGHT LOOK"

NEITHER a new hat . . . n
the most perfect make-
alone can give your face th
finished, yet unstudied air th
is American beauty at its be
...Only the right basic sk
care with the right prepar
tions can do that. For tim
marches over your face, u
less you keep after your sk
every single day.

Right for dry skin: Dry-Sk
Cleanser (Cream 683), $1, $2, $4.
Orange Flower Skin Lotion, $1,
$3.75 . . . Special Dry-Skin Mixtu
$2.25, $4, $8.

Right for normal skin: Salon C
Cream, $1, $2, $4 . . . Orange Flow
Skin Lotion, $1, $2, $3.75 . . . Spec
Dry-Skin Mixture, $2.25, $4, $8.

Right for oily skin: Liquefyi
Cleansing Cream, $1, $2, $3.50...T
ture Lotion, $1, $2, $3.75 . . . Suppl
Cream, $1, $1.75, $2.75.

All prices subject to

Copyright, 1946, by Dorothy Gray.

Dorothy Gra

AMERICAN DESIGN OF BEA

An Adele Simpson evening dress in Adagio Pique by Everfast.*

*Reg. U. S. Pat. Off.

ANOTHER REVLON FASHION . . . DISTINCTIVE JEWELLED SUN GLASSES

Watch Revlon's new future-indicative color

in Nail Enamel · Lipstick · Face Powder

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Another new color

point-of-view originated by Revlon! It will be seen here (with formal dress in town) and there (punctuating a suntan at Palm Springs) ... this winter. *Watch* "Tortoise Shell" ... russet with luminous high-lights ... special-occasion color for matching lips and fingertips. By the 4th of July, it will be another smart Americanism! Incredible stay-on power is inherent in the name ... Revlon ..

Dazzling face powder to harmonize.

Precious Tortoise Shell' Match Box Set $1.75* Face Powder $1.00*

*PHOTO BY JOFFE—TINA LESER SCARF

"Tortoise Shell"

*Plus Tax

Jewelry from Van Cleef and Arpels

Jo Copeland

original, fashioned of Cohama's new

PURE DYE SILK CREPE PRINT

that features her

BLUE DANUBE

See this color in ready-to-wear or

by-the-yard . . . and other

COHAMA DESIGNER COLORS

created by America's Leading Designers

Women who care what they wear . . . ask for

COHAMA FABRICS

1412 Broadway, New York 18, N. Y.

Cohama Fabrics — a division of United Merchants and Manufacturers, Inc.

T. Largo

Devastating

Anjou's ravishing fragrance in a new Eau de Parfum...
a lighter version of the perfume.

Devastating Parfum 1.75 to 20.00
Eau de Parfum 2.00 and 3.50
plus tax

At B. ALTMAN & CO., *New York* • I. MAGNIN & CO., *California and other fine stores throughout the country.*

If you are 5 feet 5 inches or under

Verdona,
a Pacific Mills Craft Fabric
Sally Victor Hat

P.A.T. SIZES
Perfect American Type

Mandelbaum

512·SEVENTH AVE., NEW YORK 18, N.Y.

*Reg.
U.S. Pat. Off.

Traina-Norell creates a suit with a feeling for the Orient. Ebony black broadcloth scored with gilt buttons. In Philadelphia at

NAN DUSKIN

HERBERT SONDHEIM

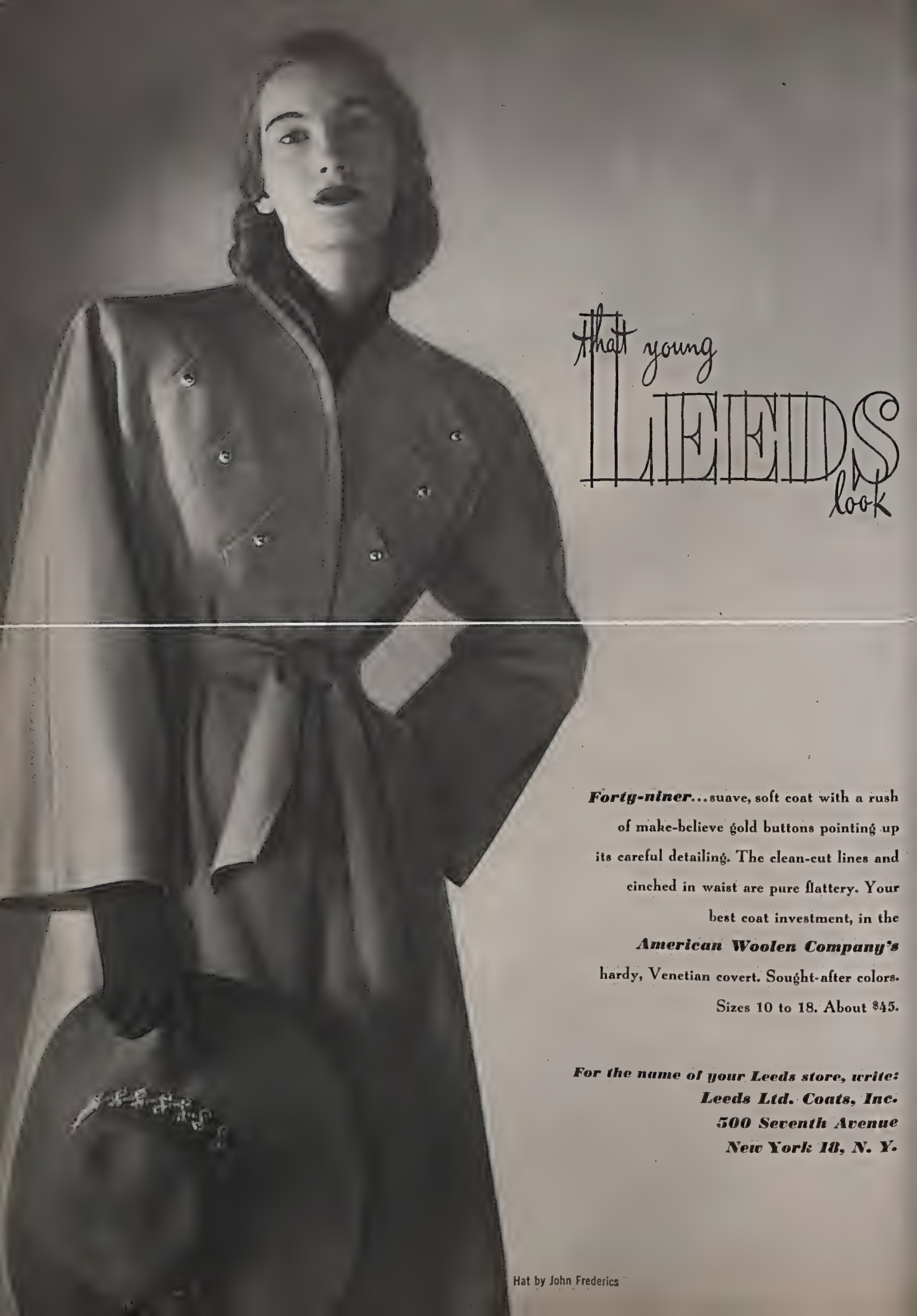
Original

NEW · YORK

American Woolen Co. Fabric

Petite, demure . . .
y Maurice Rentner at
Thalhimers Richmond
Over A Century In Virginia

VIRGINIA'S STATE CAPITOL 1785



Forty-niner...suave, soft coat with a rush of make-believe gold buttons pointing up its careful detailing. The clean-cut lines and cinched in waist are pure flattery. Your best coat investment, in the ***American Woolen Company's*** hardy, Venetian covert. Sought-after colors. Sizes 10 to 18. About $45.

For the name of your Leeds store, write:
Leeds Ltd. Coats, Inc.
500 Seventh Avenue
New York 18, N. Y.

Hat by John Frederics

Ben Reig Original
designed by Omar Kiam.
Exclusively at Himelhoch's.

Naturally at
Himelhoch's
Detroit

BROOKE CADWALLADER'S Ghost Ship print in a spring dinner gown.

A modified bustle accents the back fullness. • Lord & Taylor, New York

Neiman-Marcus, Dallas • Bonwit Teller, Philadelphia • C. Crawford Hollidge, Boston

Enka Rayon • 206 Madison Avenue, New York 16, N.Y.

• Cavalier is the word for Vincent Monte Sano's swashbuckling coat of yarn-dyed grey or navy wool. Drama details: wide-swept, deep-rolled collar, double-flanged pockets, bold-cinched waist. 135.00.

BONWIT TELLER OF PHILADELPHIA

How gay are the girls — in our
Judy 'n Jill* rag doll prints —
cut-out
touches,
and
marvelous
colors
on
white
rayon
crepe.
9-15.
(left)
14.95,
(right) 17.95.
Lord & Taylor
Hall —
A Mallinson Fabric
* reg. U.S. pat. off.

CHEN YU

Chinese Red

Smart Set Gift Box—Lacquer, Lacquerol and Lipstick. $1.75

Nail Lacquer and Lipstick

Right out of a dream . . . this new and magic-laden red for nails and lips. Imagine! It flatters . . . lifts . . . exalts any and every costume color and glorifies every complexion type—yes, YOURS! And of course it stays on! That you *know*, for Chinese Red is thoroughly CHEN YU!

Abstract plaid

Swimsuit with matching coat and slacks, in Belding's new rayon called "Spellbound," spun and woven by Ponemah. Make sure it has this label—your proof it's a Cole original

Cole
OF CALIFORNIA

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A DELSON ORIGINAL. Luxuriously sleeved tunic suit designed for the sophisticated woman. Made of Miron Imperial gabardine . . . purest of wool. Suave, richly textured . . . dyed in wonderful, worldly colors. And like all Miron fabrics, consistently perfect. Look for this and other superior fashions of Miron at your favorite store. TERHUNE ASSOCIATES, 51 Madison Avenue, N.Y.C.

Miss Deb SLIPS

FOLLOW THE CONTOUR! Note the ingeniously designed "Contour-Molded" bod

How closely it follows the outlines of your bra . . . doesn't bind or flat

With bias top, straight-cut skirt — doesn't ride or tw

With precious Nylon fagotting and stitching . . . of wonderful rayon crepe. about

STYLECRAFT, 105 MADISON AVE., NEW YORK 16, N

Herbert Sondheim shows a tunic dress in a Sheer Luck* print as a perfect expression of the collaboration between designer and fabric creator. For years it has been the purpose of these two houses to work closely together to produce the consummate in high fashion clothes. Garden Galaxy is one of a collection of prints made exclusively for Herbert Sondheim.

Wesley Simpson

215 West 40th Street, New York 18, N.Y.

*REG. U. S. PAT. OFF.

In Couturière Creations
or fabrics by-the-yard
in department stores, fine quality
is assured by the Bur-Mil* mark.

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*Registered Trade Mark

rayon fabrics, sold by licensed converters, are Burlington woven and quality controlled.

BURLINGTON MILLS CORPORATION OF NEW YORK • 450 SEVENTH AVENUE • NEW YORK 1, N.

Her heart, on a new soft sleeve, her poise,
a belted silhouette, her bright future . . . in shining
nailheads at her waist. William Bass two-piece
dress with the suit-look in grey yarn-dyed wool or wool gabardine.

Designers' Shop Chas. A. Stevens & Co. State Street, Chicago

Lassie Maid
Shimmer-weated and braid-bound—
the way you prefer your coat
for Spring 1946. Lassie Maid
softly tailors it for you in Beaulaine,
a "Botany" Brand all wool.
Lovely new shades. Sizes 10 to 20.
$35.
At fine stores. Write for store in your city.
BARKIN, LEVIN CO. INC.
512 SEVENTH AVENUE, N. Y. 18
Hat by Mme. Reine
Raeling

Moyen Originals . . .
Shine in satin . . . Evening Stars
done in satin weave, made
of all nylon by Hego.
the gown shop
MAY co.
los angeles

Quaint coquettes burst blithely into Cohama's exclusive
Junior Guild print on young black...inspiring a gay romantic mood. About 21.00
...as individual as your Junior Guild Cologne, Mine Alone*
four ounces, 2.75 plus 20% tax. At fine stores everywhere.
Sole distributor for Junior Guild Originals and Mine Alone Cologne,
Junior Guild Frocks, Inc., 847 West Jackson • Chicago 7

*If not yet in your favorite store, by mail

Nettie Rosenstein creates a suit—turns the wool bolero to reveal a pure silk shantung print, personal as your handbag accessories.

Boston Store
of Milwaukee
WISCONSIN

The way you like to look...
in the dress
you love to wear
STYLED BY
Kay Dunhill
REG.
AN ORIGINAL SHIRT FROCK OF DISTINCTION

tina leser says "hands up" Tina Leser's own dancing hand print decorates her shirt in pink and coral or pink and turquoise. Paired here with her black pirate shorts.

Dancing Hand blouse, 19.95. Black pirate shorts, Rayon shantung, 13.95.

Joseph Magnin

joseph magnin, stockton at o'farrell, san francisco • also in san mateo, palo alto and reno shops

Aristo Gabardine by Miron . . . under fifty dollars

the loveliest Pearls made by man

Exquisitely made, matched, and graduated...Marvella pearls of purest classic beauty are destined to live a long enchanted life, forever secure in the hearts of lovely women. Marvella pearls, $10 to $100*, at fine jewelers and department stores.

*Plus Federal Tax

Marvella

383 FIFTH AVENUE • NEW YORK

SWEETEN IT WITH HONEY

Smooth new gamut of tawny tones by Stetson...fresh, golden-good with every costume shade this Spring. With your beige suit, **try the pale coolness** of the honey Rum Frappé cone crown, left above, $13.95 (dark colors, $11.95). **Sweeten** greys and black with the Amber Honey beret, its super-Stetson felt folded into the new cushiony envelope front, $14.95 (dark colors, $12.95). **Mellow** almost any color with the honeyed Caramel Homburg that Stetson does so well, $14.95 (light colors, $16.95).

STETSON HATS

The name Stetson in a hat is your assurance of quality and fashion excellence. Stetson hats for women are made only by John B. Stetson Company and its subsidiary compa[illegible] Stetson hats are also made in Canada.

tailored in California

PAINTING BY BEN STAHL

another marvelous **Rosenblum**

Reg. U. S. Pat Off.

divinely man-tailored . . . in smart new worsted checks or stripes,

100% virgin wool, exciting colors . . . with Duchess acetate rayon lining

. . . at fine stores 39.95. Rosenblum, Los Angeles

Whatever the color . . . comfort and perfect fit
are never-failing companions in a Rhythm slip.
The RHYTHMESE BIAS BAND at the diaphragm*
is an original feature that drapes the bodice
in flattering perfection . . . keeps the skirt from twisting
. . . makes you swing along with a dancer's poise.

Slip shown in BUR-MIL Rayon Satin with daintily embroidered top, about $4

U. S. Design Pat. No. 133,
*Reg. U. S. Pat. Off.

At fine stores everywhere or write RHYTHM LINGERIE, INC., 136 Madison Avenue, New York 16, N. Y.

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...Flannel is more directly related to American life than almost any other fabric. Flannel is a Winthrop specialty. Something of the ruggedness of rock-bound Maine... something of the integrity native to its people, is reflected in the enduring quality of Winthrop Mills Flannel. It will hold the lines of your suit with lasting smartness.

Winthrop Mills, Winthrop, Maine.

Sales Agent, ALLEN L. GOLDFINE
225 West 34th Street, New York 1, N. Y

Stripes cleverly broaden shoulders, taper waist... suit of Winthrop Mills Flannel. At smart shops in your city

WINTHROP *mills*

ONE OF THE FINE NAMES IN WOOLENS

"Kachoutte"

(100% VIRGIN WOOL)

ducharne

244 MADISON AVENUE • NEW YORK
3055 WILSHIRE BLVD. • LOS ANGELES
14-20 RUE DRUMMOND • MONTREAL
20 RUE DE LA PAIX • PARIS

Fashion State
of the Union
There are more good smart clothes, more better-fitting clothes for everyone today—for every age, purse, taste.
There are more women living in the most distant cities and in the smallest villages of America, aware of the excitement of New York fashions . . . alert to the fashion capital's subtle rhythms, exhilarating change of pace.
THE NEW YORK DRESS INSTITUTE

"Carve me a cotton so correct it could lunch at the Waldorf!"

"Men like meticulous girls, so I always aim to please. It means more warm-weather dates!"
— American Girl

personality Two-Aomes

Ambassador Co., 1372 Broadway, N.Y.C.

Carolyn Fashions

Carolyn* matches the soft shouldered topcoat to the slim fitted suit. Both in finest wool Doveskin, a Deering Milliken fabric. Tailored by **Shipman & Baker.**
Sizes 12-18. $39.95 each. *REG. U. S. PAT. OFF.

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st STREET, NEW YORK 1, N. Y.

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Ind.

Design Pat. App. For.
U.S. Pat. Off.

Exclusive with one store in your city, or write to CYMONETTE, 230 West 38th St., New York 18

CYMONETTE suit of the season. In VERDONA, a Pacific Craft-Fabric. Quality lined in DUCHESS rayon crepe. Sizes 10 to 20. About $50.

No woman has ever expected to be better dressed than she can be in a coat or suit by

ROTHMOOR*

*T.M. Reg.

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Howard Lee
BEVERLY HILLS
TOM KELLEY

Francine sheer, a Schlanger fabric

WOLF & DESSAUER
FORT WAYNE, IND.

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DETROIT

CHANDLER & CO.
BOSTON

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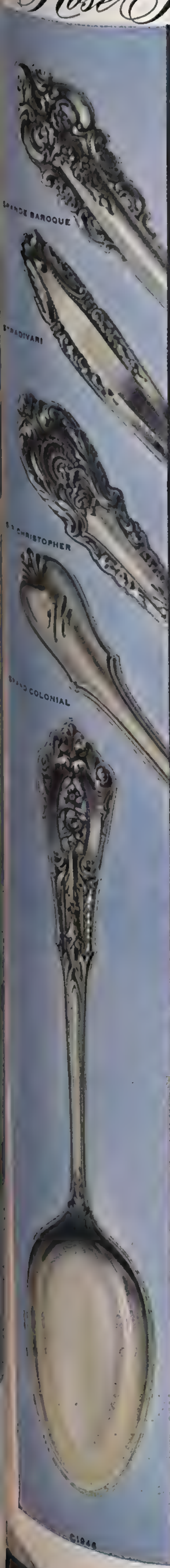

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In Varel's
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by
Charles Armour
$39.75

Magnin's Portrait of Fashion

including hats that bespeak the gaiety of spring. Young crab-apples on the fuchsia-banded stove pipe sailor of natural Panama (above). Navy belting high toque . . with side-pulled "white collar" of straw cloth (left).

LADY IN PRINT... *your beloved little dress and jacket . . . picture-pretty with its continental black lace edging . . portraying the new season's feeling of gracious ease and understated elegance. Black toyo hat with echoing lacy straw edge.*

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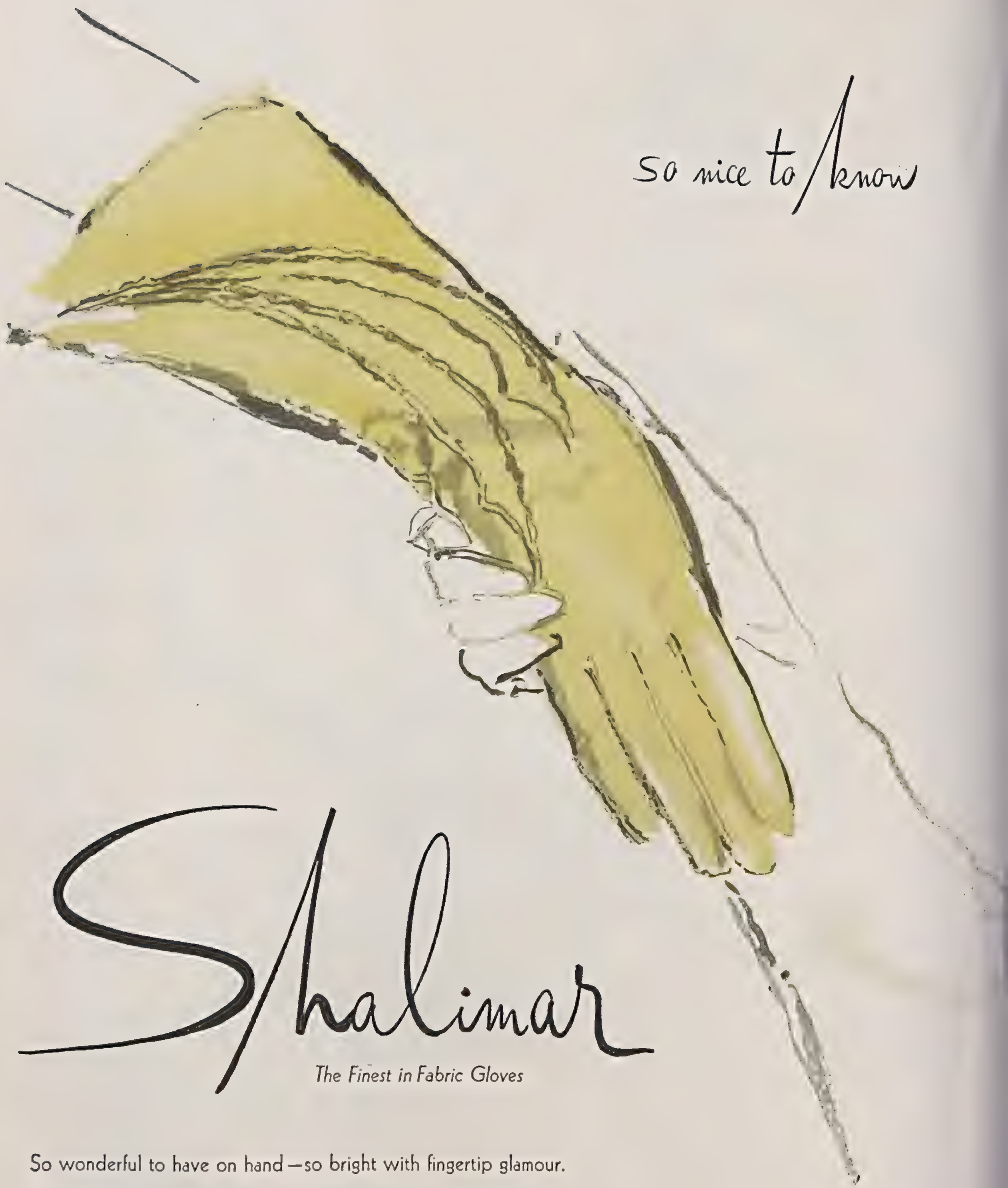
...as pictured, about ten dollars at fine stores throughout the country. Franco, New York 16

Bonwit Teller, New York · Marshall Field, Chicago · Neiman-Marcus, Dallas.



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Gloves in Shalimar's own fabrics are more beautiful than ever
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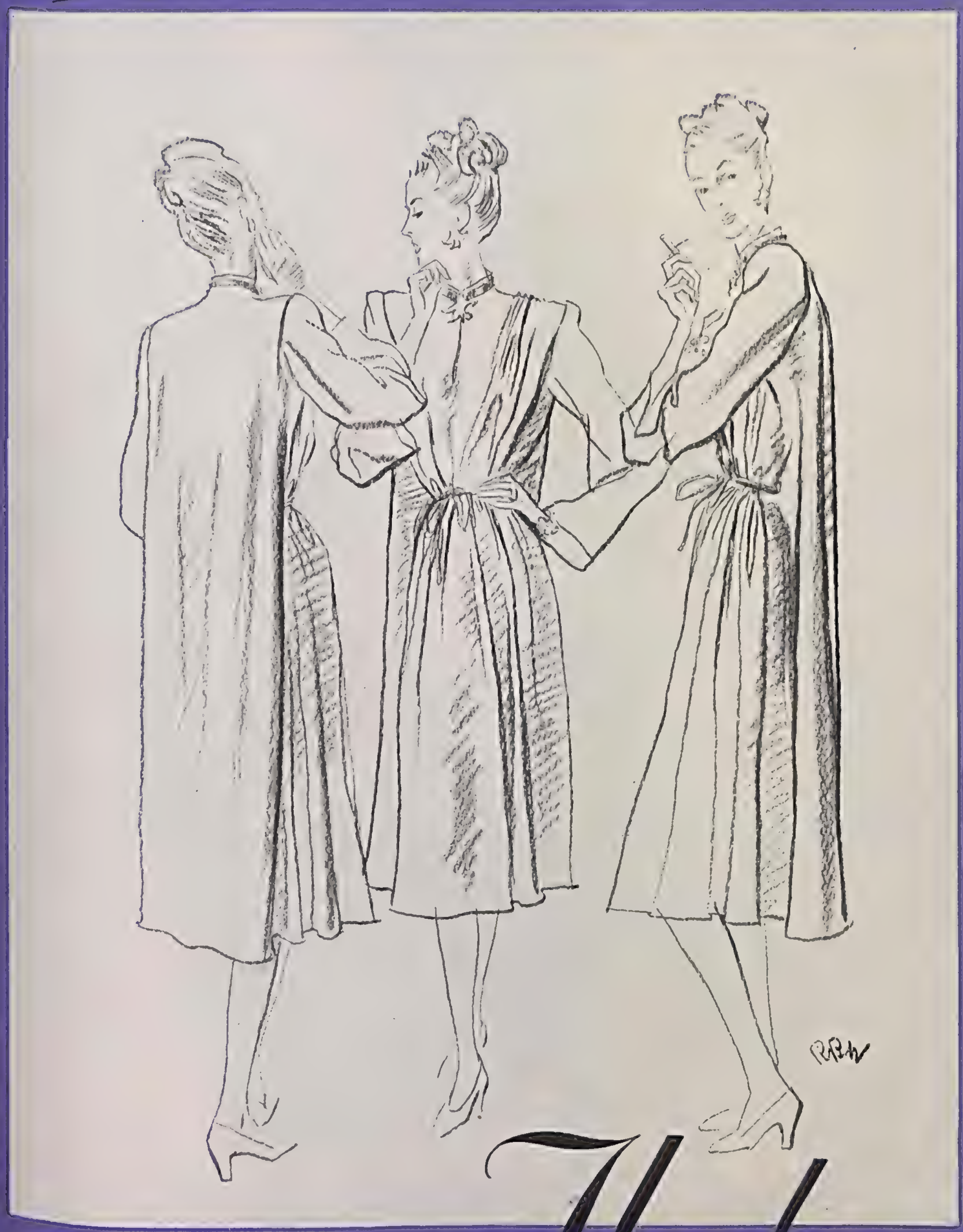
By Charles Armour



Hudson's

DETROIT

Provincial Stripes on canary or pink or spring sky blue.
Washable? 1,000 times yes — It's Skillmill cotton. Tailored
for golf by Dorothy Cox, Mc Mullen.

News

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Perfume $1.00 to $6.50
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It takes Courage to be Yourself !

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Curved to your contours, smooth as your skin from toe to top, beautiful beyond your fondest dreams ...yes, there's "sheer witchery" in Hudson Hosiery made of Dupont nylon. At better stores everywhere.

Maurice Rentner

Jewels by Van Cleef & Arpels.

New moods; new gestures of beauty. Interpretive of this designer's response to freedom. His color is *free sky*, radiant in a Forstmann woolen. His perfume, Maurice Rentner "Twenty One" is a breath of the same joyous release.

VICTOR KEPPLER

Meet Miss Moggs: SHE HAD TWINS

Miss Moggs is one of those survey persons you hear tell about. She rings you up and asks you what radio program you're listening to, checks up on your breakfast food, your spare reading, your happy home life.

For this assignment, however, Miss Moggs had twins: two identically styled dresses. The sole difference between them lay in the zipper fastening.

One had a fabric-covered zipper.

One hadn't.

And Miss Moggs asked you—you, the smart customer of America's smartest shops—"Which would you buy?"

85.1% of you picked the dress with the fabric-covered zipper.

The name, thank you kindly, is Waldes Kover-Zip.* It's the only zipper in the world with a fabric covering for a neater, smarter, more harmonious fashion.

Miss Moggs suggests we call it "the peerless prerequisite of every true lady."

Now, we ask you!

ERVINE METZL

ZIPPERS DIFFER

as you can see

Ordinary zippers have ugly, exposed metal teeth. Only Waldes Kover-Zip is fabric-covered, invisible . . . the mark of finer fashion. For home couture, look for it in the notion departments of good stores.

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WALDES KOVER·ZIP

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For a Valentine offering of lavish luxury, choose Claussner's exquisitely sheer nylons. "Personalized Proportions" in three lengths insure perfect fit—from the most petite woman to the stateliest. Ask always for Claussner Hosiery... loveliest thing on two legs.

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Claussner Hosiery Company INC., PADUCAH, KY.

Sunback dress and bolero in Amerilin, a *Soap'n'Water* fabric, unconditionally washable. For store name in your city write KANE-WEILL, 498 Seventh Ave., N. Y. 18.

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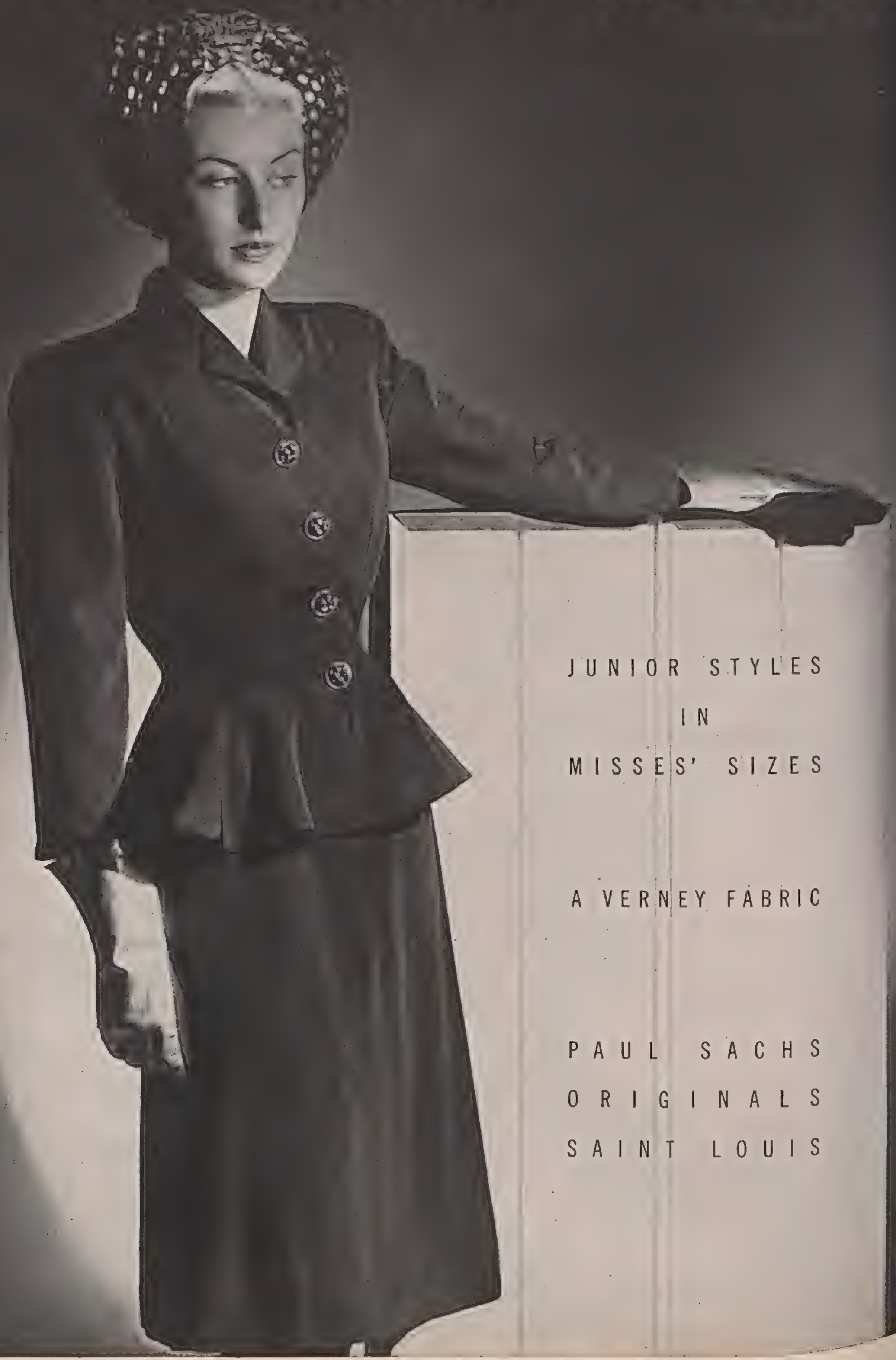
A PAUL SACHS ORIGINAL



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IN

MISSES' SIZES

A VERNEY FABRIC

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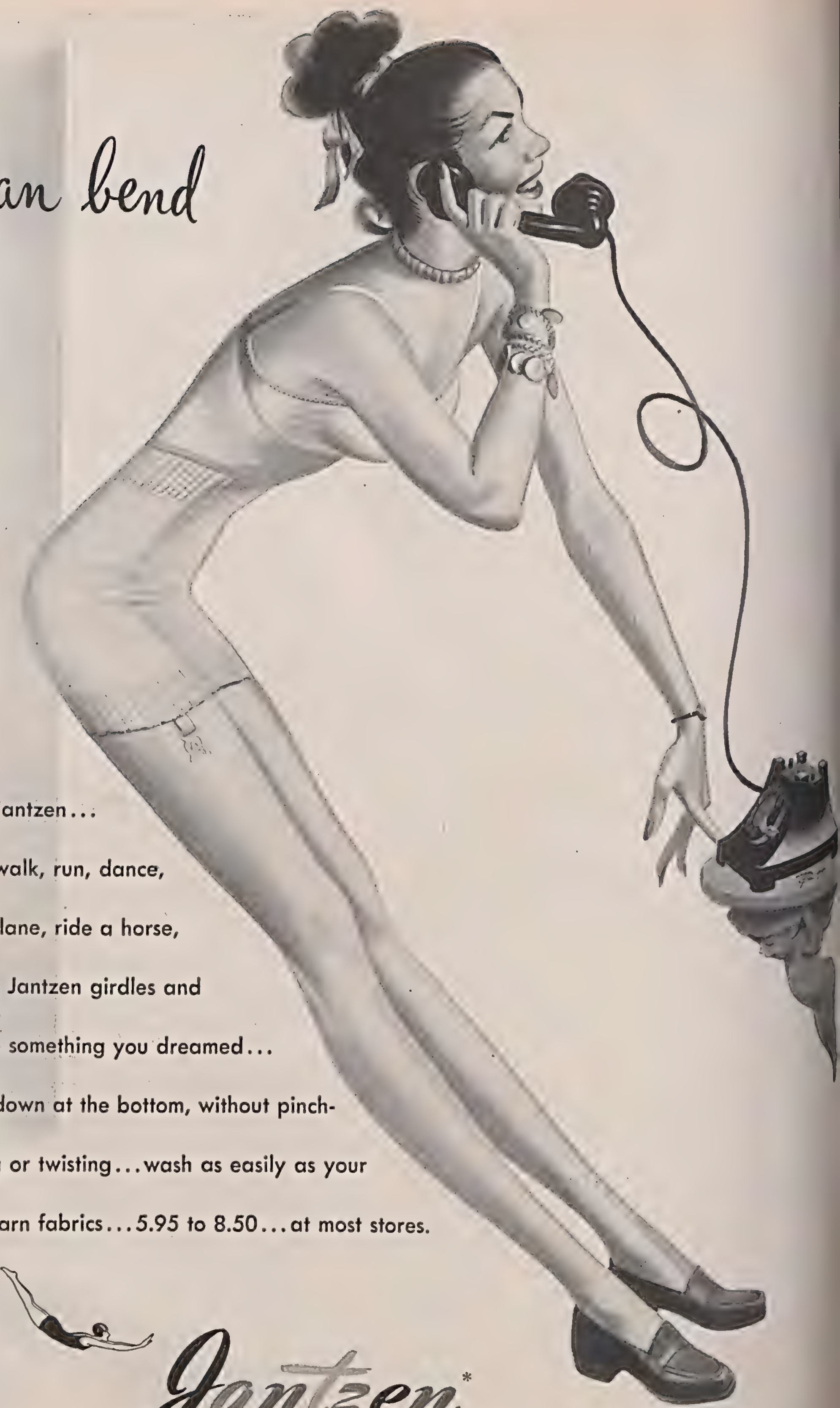
you can bend



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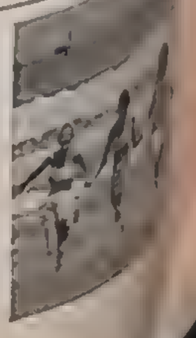

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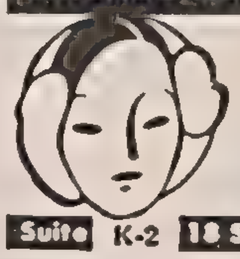

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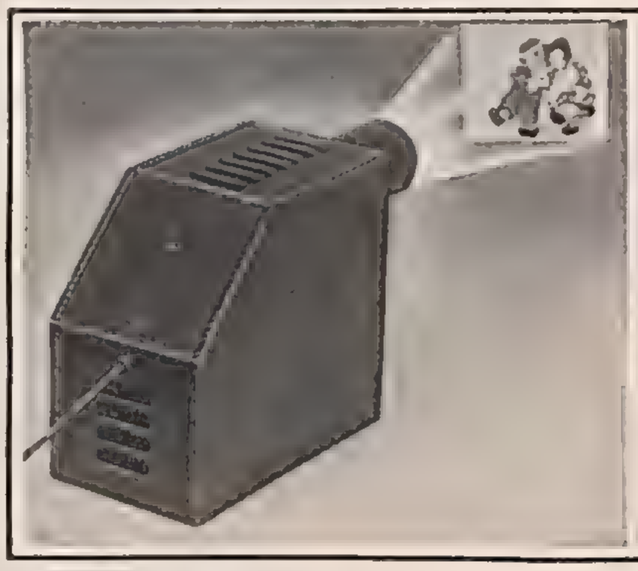

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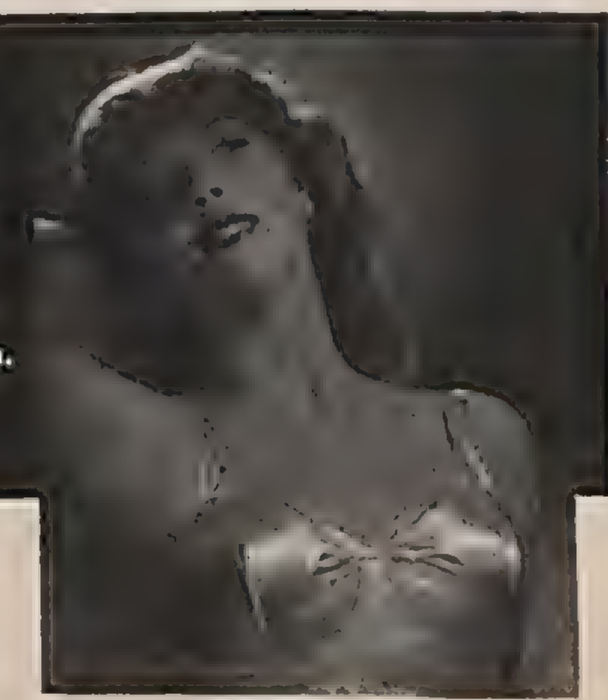

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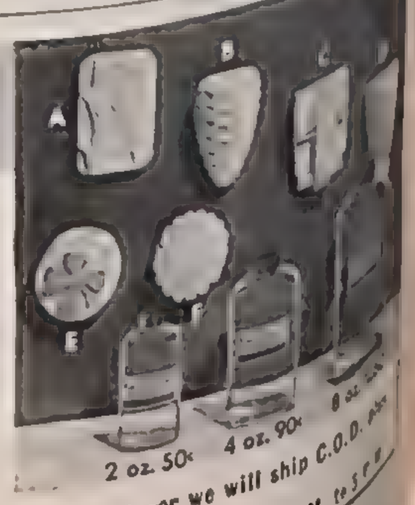

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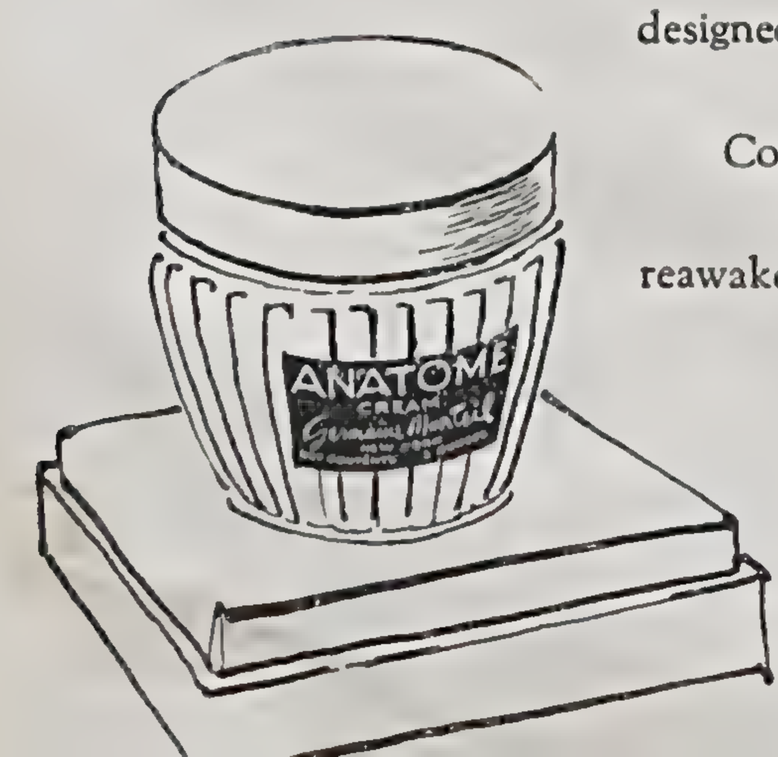

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What the future holds for us

BY CORD MEYER, JUNIOR

A TWENTY-FIVE-YEAR-OLD EX-MARINE LIEUTENANT WHO FOUGHT IN THREE PACIFIC INVASIONS; WAS ASSISTANT TO HAROLD E. STASSEN AT THE SAN FRANCISCO CONFERENCE, HERE PLEADS FOR FEDERAL WORLD GOVERNMENT

THE temptation to prophesy was never stronger than today. Never before was the course of human affairs either so apparent or so terrifying. A slight knowledge of history and an acquaintance with the front page of the newspapers is sufficient to make most of us uneasy. The shadow of another war is too dark to be ignored. The danger in which we live is as immediate as it is great. It can only be met by a change in our ideas and institutions so radical that it will never be accepted until we understand that there is no alternative. We fortunate survivors of the greatest war crawl unwillingly toward the edge of a more massive disaster. The hopeful future that we thought to win fades into the possibility of imminent destruction. Such destruction would have a tragic grandeur to be stoically endured if it were inevitable and predestined. But it is neither. It is only our ignorance and the hold of habitual belief that lead us to our destruction.

What kind of a war it will be has been made clear by the scientists who constructed the bomb. They

agree unanimously that other nations can construct bombs within a very few years whether or not we supply them with the "secret." They also assert there can be no effective defense against atomic attack. A completely effective anti-aircraft defense was never achieved during the war and becomes ever less possible with the further development of planes and rockets.

The conclusion is easy to reach but hard to accept for the citizens of a country that has just won its greatest war. It is this. Within a period estimated by most of the scientists at less than five years, the United States will lie open to a surprise attack that can annihilate our major cities and their forty million people. Our strength in conscript armies or battleships would be no defense. All we could hope to do is to retaliate.

THIS is the nature of another war. What is the chance of its occurring? The past provides an answer. Such a war can not be prevented so long as each independent nation continues to depend on its armed force for security and survival. No nation today has any alternative but to be prepared for war, no matter how remote the chances of attack appear. Driven by fear, the United States demands bases off the coast of China and adds daily to her stockpile of atomic bombs, which makes us, in turn, feared and distrusted by other countries. With a monumental irony, of which only history is capable, our attempts to regain a vanishing security are a root cause of mounting conflict. When a devastating attack can be delivered from any point on the globe, security becomes unattainable short of world conquest, and any act of aggression can be plausibly justified as a defensive measure.

For the moment, the United States has the lead in the apparently inevitable armament race. But we can be certain that other countries will consider no sacrifice of living standards too costly in the race to build their own bombs. They have no choice but to prepare for the worst. In the anarchy between nations, competition has always in the past been reduced to war, and so it will continue to be until there is an enforceable law upon which all can rely. Our naïve assurance to the world that we are stockpiling atomic bombs as a sacred trust for civilization is hardly a substitute for a law that binds all alike.

Effective control of atomic energy demands at least the following five propositions: A world assembly; a world executive body; a world police; an inspection and information service; and world courts. If any one of these minimum requirements is omitted, the control will inevitably be ineffective. Inadequate and unenforceable controls are worse than none at all.

What this international authority is called is irrelevant so long as it has the requisite powers. Perhaps its most accurate title is Federal World Government. It is government in that it can make and enforce laws prohibiting war or the weapons of war. It is federal because the member states will have delegated only limited authority to the world government and will retain control of their internal affairs. The name need frighten no one once the need is understood.

IF we can not accept this principle of international law, what will the drive for security under the new conditions demand of us and where will it lead us? I can only suggest a few of the more obvious consequences.

Our present concentration of population and industry in a few major cities makes us peculiarly vulnerable to atomic attack. One of the first essentials of defense would seem to be the immediate decentralization of these cities into small self-sufficient communities. If we can not prevent the bombs from falling, we can at least offer as few vital targets as possible. Moreover, when one well planted bomb can destroy a city, a war can almost be won by sabotage alone. Protection can only be had at the expense of most of the Bill of Rights. We would have to submit to the most rigid police precautions invading every area of private freedom. Even then there can be no absolute assurance that the community in which we live is not mined, and waiting to blow up.

Our standard of living is also at stake. As other nations begin to stockpile their own bombs, we shall have to increase our produc- *(Continued on page 200)*

MONOLITHIC FIGURE, 34 FEET HIGH, ONE OF HUNDREDS CUT OUT OF GREY-BLACK VOLCANIC TUFF, SET UP ALL AROUND EASTER ISLAND

Art of the South Seas

Millions of Americans saw the Pacific islands—now the Pacific arts are in the great show at the Museum of Modern Art.... The paintings and text by Miguel Covarrubias

THE war in the South Pacific focused again the attention of Americans on the countless islands, islets, and coral atolls made famous by Captain Cook, Robert Louis Stevenson, Herman Melville, and Gauguin. To the romantic names of Tahiti, the Marquesas, Easter Island, and Samoa, have been added the names that are now an integral part of United States history: New Guinea, New Britain, the Solomon Islands, the Marshalls, the Carolinas, and the Gilberts. Americans will never forget Guadalcanal and Tarawa.

These islands are inhabited by a variety of peoples, ranging from the primitive Australian Bushmen, to the highly refined artists of the Marquesas and New Zealand. Wherever the Allied armies landed, they found cooperative natives who took to the horrors of modern warfare with the greatest of ease. We know the admirable records of the Maoris of New Zealand, born warriors, who distinguished themselves in the North African and Italian campaigns; of the black giants of the Fiji Islands, who became the terror of the Japanese jungle fighters. The New Guinea *(Continued on page 131)*

A "TIKI"—IMAGE OF A GOD—8 INCHES HIGH, OF GREY-BLACK BASALT, CARVED PERHAPS WITH RATS' TEETH; FROM THE MARQUESAS ISLANDS

MASK, 2½ FEET HIGH, OF BARK-CLOTH ON A RATTAN AND BAMBOO FRAME; PAINTED WITH VEGETABLE COLOURS; FROM NEW BRITAIN

DANCE MASK, ABOUT 3 FEET HIGH, OF VEGETABLE PITH ON A BAMBOO FRAME; TRIMMED WITH PALM LEAVES, FEATHERS; FROM NEW BRITAIN

ANCESTRAL FIGURE, 8 FEET HIGH, OF CARVED AND PAINTED TREE-FERN; ONCE SET UP IN A SACRED PLACE IN A NEW HEBRIDES JUNGLE

ANCESTRAL FIGURE, 5 FEET HIGH, OF PAINTED WOOD; FROM NEW GUINEA'S SEPIK RIVER REGION, CULTURALLY RICHEST AREA IN OCEANIA

IMAGE OF A WAR GOD, ABOUT 2 FEET HIGH, OF FEATHERS, WITH SHELL EYES, DOG'S TEETH; RARE, PERISHABLE EXAMPLE OF HAWAIIAN ART

AN "HEI-TIKI"—CEREMONIAL CARVING—6¼ INCHES LONG, OF JADE; EYES OF ABALONE SHELL; ONCE WORN BY A NEW ZEALAND MAORI

WAR-CANOE FIGUREHEAD, ABOUT 1 FOOT HIGH, OF WOOD AND MOTHER-OF-PEARL; ONCE USED IN HEAD-HUNTING EXPEDITIONS IN THE SOLOMONS

ANCESTRAL FIGURE, 6 FEET 1 INCH HIGH, A TREE-TRUNK CARVED INTO A MAN'S BODY, INTERWOVEN WITH BIRDS, FISH; FROM NEW IRELAND

ANCESTRAL FIGURE, ABOUT 4 FEET HIGH, OF SPIDER WEBS, CLAY, BAMBOO, WITH A "HAT" OF SPIDER WEBS ONLY; FROM THE NEW HEBRIDES

Art of the South Seas *(cont'd)*

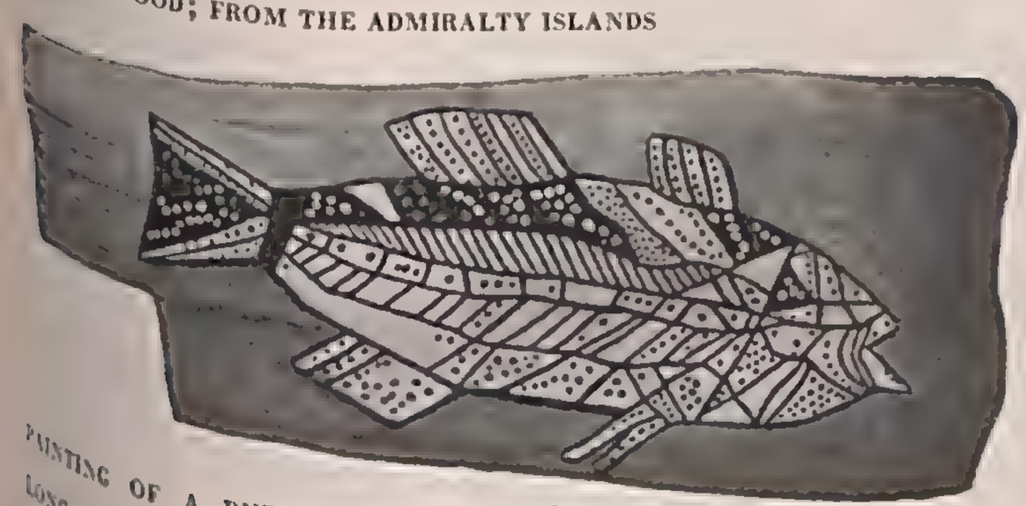
campaign owed a good deal to the Papuan guides and porters. The Solomon Islanders, long maligned as savages, built roads, landing strips, and even palm-thatched churches for the troops. In the Marianas the Chamorros drove the Americans' jeeps; their women learned to become nurses. There is a touching conflict between the simplicity of these peoples—innocent bystanders in the most destructive conflict in history—and the complex issues that made of their beautiful lands a battleground.

The various cultures of the South Seas (matters which were of course irrelevant to the war) are now at last presented to the public by the Museum of Modern Art in the most important and comprehensive exhibition ever assembled on the subject. This splendid show, planned and directed by René d'Harnoncourt, distinguished authority on the arts of primitive peoples, in cooperation with the anthropologist, Ralph Linton, and the art historian, Paul Wingert, is a masterpiece of taste in selection and installation. It conveys the magic awe and terror of the masks and statues in their natural setting, as well as the South Sea Islanders' feeling for form, the love for beautiful surfaces, materials, colour, and for restrained, delicate ornamentation. This exhibition reveals one of the least known and most exhilarating arts of the world, one which has had a direct influence on the æsthetics of our modern art.

CEREMONIAL FOOD BOWL, 4½ FEET IN DIAMETER, CARVED—EXCEPT THE HANDLES—FROM ONE PIECE OF WOOD; FROM THE ADMIRALTY ISLANDS

It is significant that the first collectors of primitive sculpture as art were the leaders of the modern art movement. Picasso, Matisse, Derain, and Alfred Stieglitz discovered in the Paris antique shops magnificent African and Oceanic statues and masks brought home as curios or trophies of conquest by French colonials. Soon afterwards the leaders of the post-cubist art movements such as Aragon, Éluard, Breton, Marcoussis, and Paalen, became fanatic collectors. The Paris art dealers began to take notice, prices skyrocketed, and the "weird" masks and grinning idols, until then regarded as ethnological materials, or simply as products of the savage mind, became recognized as objects of art that brought thousands of francs—and later thousands of dollars—at art auctions.

The arts of the South Seas are most surprising, not only because of the artistic values of individual masterpieces, but also for the richness and variety of their styles and the wide range of their concepts. Daring originality and imagination are the characteristics of some of *(Continued on page 186)*



PAINTING OF A BUTTERFISH, ABOUT 3 FEET LONG, ON BARK; BY AUSTRALIAN ABORIGINES

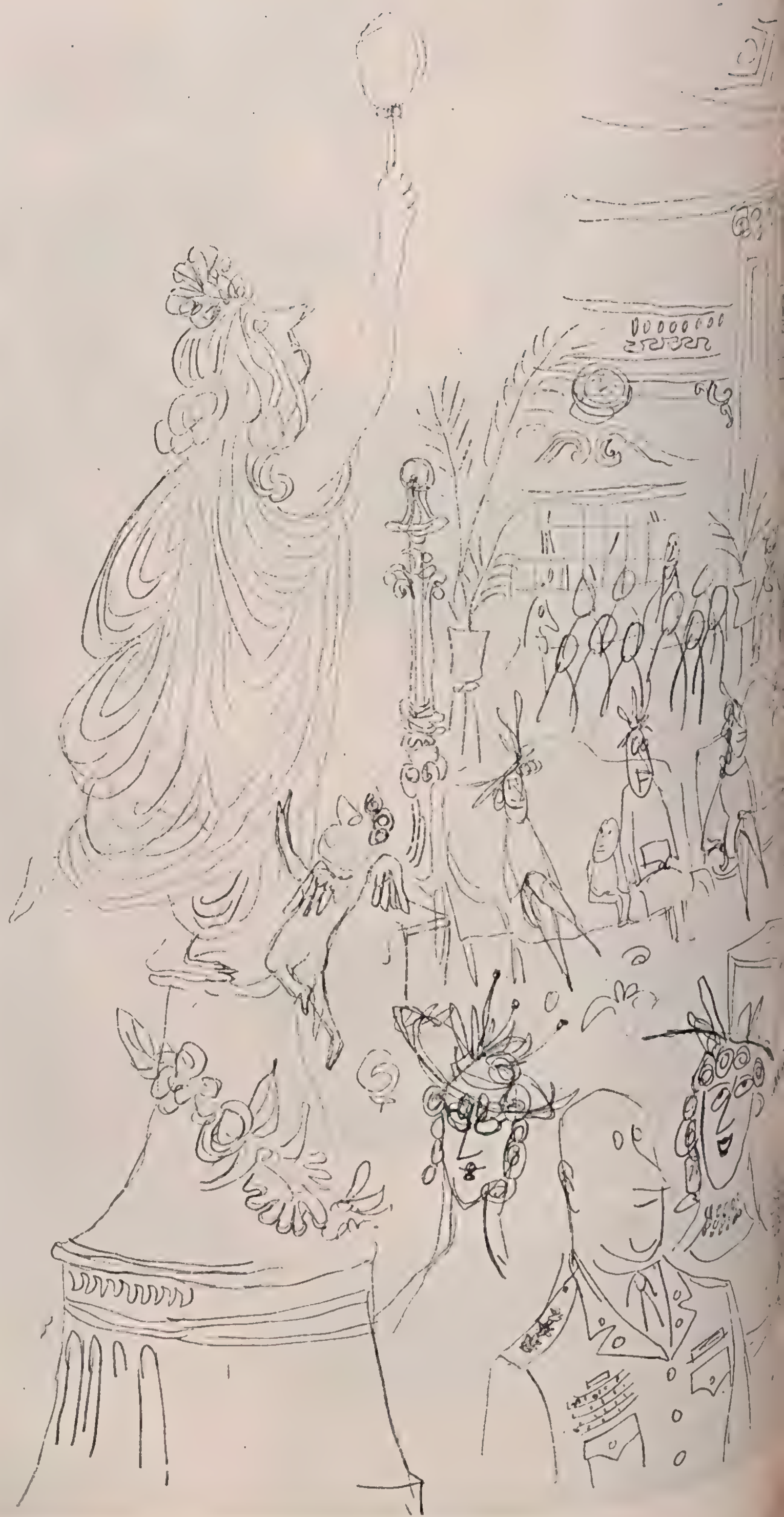
PAINTING OF A KANGAROO, ABOUT 4 FEET LONG, IN BLACK AND WHITE ON BARK, SHOWING "INNARDS"; BY AUSTRALIAN ABORIGINES

People are talking about ... in Washington

In Washington, People Are Talking About... The new worry lines in President Truman's face, and the way he has slipped from his sleeve the "Back to Normalcy" card that the Republicans thought they were holding....The Arkansas Liberal, Senator "Bill" Fulbright, who turned down an offer to be President of Columbia University....The labour battles....

People Are Talking About... The housing situation, always "easing" but never eased: as the war crowd moves out, the pre-war crowd moves back, a post-war crowd moves in....Lord Halifax, the British Ambassador, whose soaring height makes him a landmark: "I'll meet you right behind Lord Halifax after the Reception, dear...."

People Are Talking About... Truman's remark at a recent dinner, "Having everyone mad at the President wasn't so bad for them, but it was hell on the President."...The radio quiz in which none of the experts could remember the name of the man who has been a cabinet member since 1933....The perfect condition of the Japanese Embassy, contrasted with the shambles of the German buildings....The new low décolletage, after four years of discreet coverage: women looked like women again, at the Leiter ball, the Sulgrave dances....Reconversion Director John Snyder and George Allen, the men closest to the President.... *(Continued on page 134)*



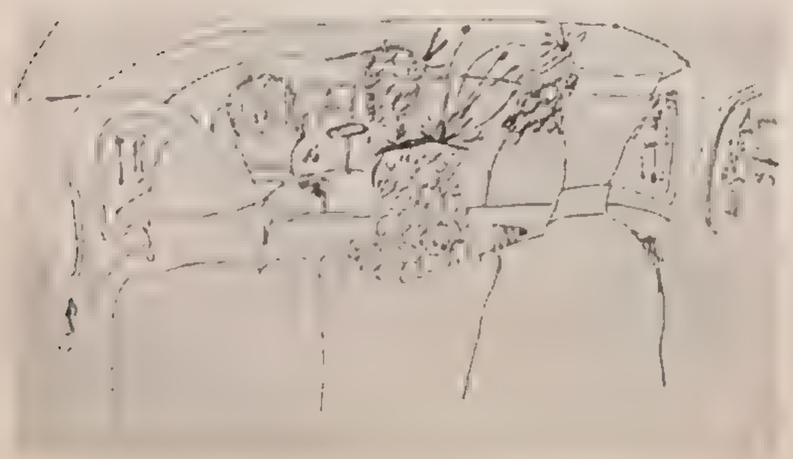
Here begin six pages of Washington sketches by Steinberg

THE MAYFLOWER HOTEL LOBBY, POMPOUS, NERVOUS....

IN Washington, People Are Talking About... The United Nations General Assembly, and the hope—solemn as prayer—that it will find some solution, some security....The rash of Navy promotions, and the staff conversations that ensue: "My Admiral is making Vice this week." "Good, my Commodore should make Rear."...Whether Mrs. Truman entertains enough....

People Are Talking About... The need for a tough, organized Intelligence Service, not at the outbreak of the next war, but right now....The possible future of Captain Harold E. Stassen....A possible future for Secretary of the Navy, James Forrestal: Democratic Candidate for Governor of New York this year, for Vice-President in 1948....The Push-Button War, and "How many cities would have to be destroyed in rapid succession before the United States would give up?" The usual answer is six....

People Are Talking About... The White House Spanish classes—Mrs. Truman and fifteen wives of Senators, Cabinet members, meeting in the Blue Room, sweetly studious....The handsomest man in Washington, lean, silvered William C. Clayton, Assistant Secretary of State. He negotiated the loan to Britain, is mentioned for Ambassador to the Court of St. James's. ...Charles "Chip" Bohlen of the State Department, in charge of White House Liaison. Bohlen walks with a shamble, talks with a mouthful of authority. He is the only man alive except Stalin who knows all that Roosevelt said to Stalin at Yalta: he was their interpreter....The tagline of the town's all-purpose joke: "Aren't we all from Missouri?"... *(Continued on page 136)*



OFFICE OF CHESTER W. NIMITZ, THE NEW CHIEF OF NAVAL OPERATIONS—CALM, IMPRESSIVE, TACTFUL. THE MEN AROUND HIM ARE YOUNG, DIRECT, AIR-MINDED.

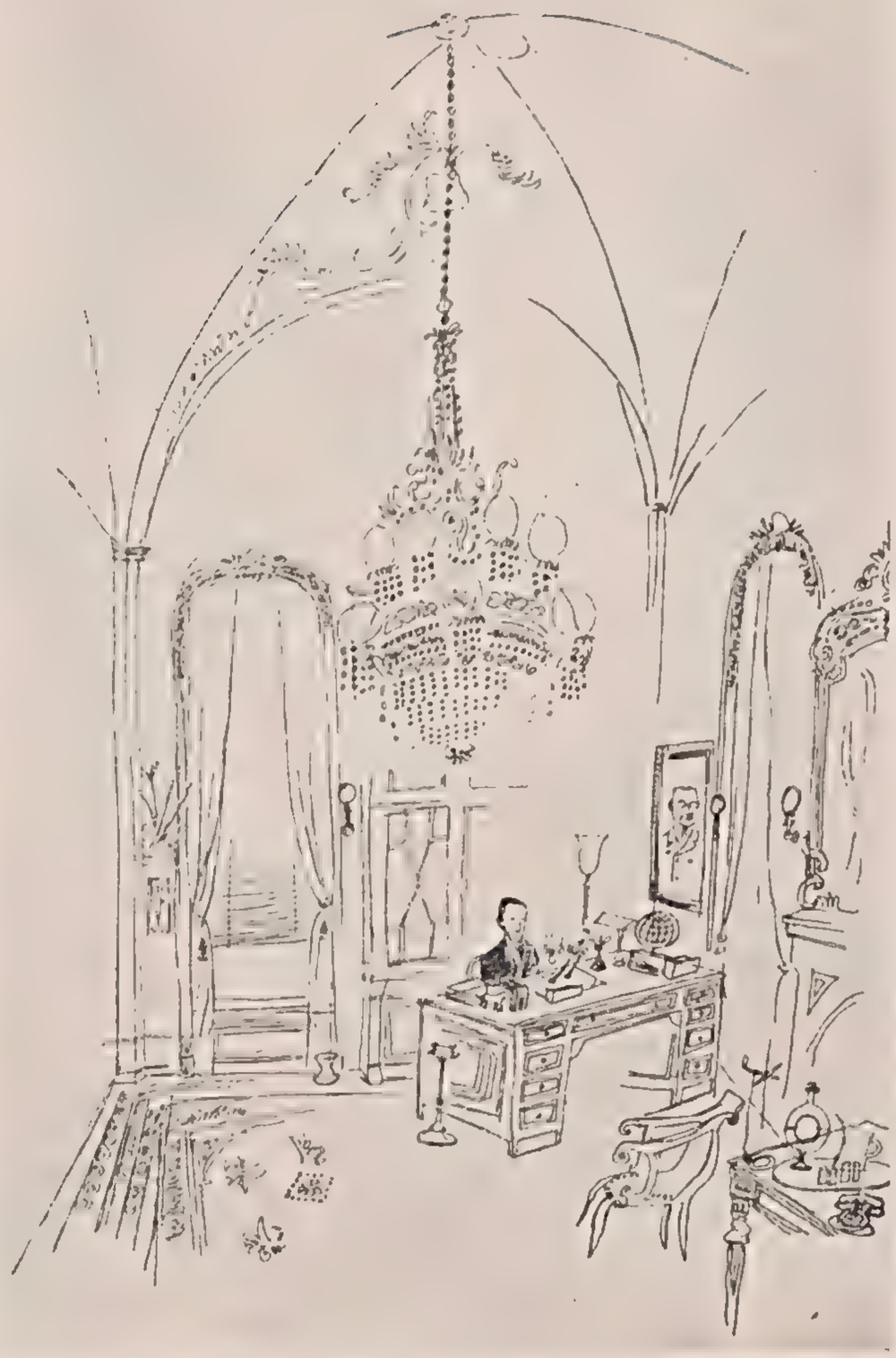
STATE DEPARTMENT CORRIDOR—RAINY DAY. THE ELEGANT DOOR-FRAME PATTERN IS REPEATED AROUND THE DUST BIN AT LEFT. ONE ROWDY TOUCH—THE SWINGING SALOON DOORS.

RUTH BIELASKI SHIPLEY (TOP RIGHT)—NO ONE CAN LEAVE THE COUNTRY WITHOUT HER PERMISSION. INCORRUPTIBLE AND AUTOCRATIC, SHE IS CHIEF OF THE STATE DEPARTMENT'S PASSPORT DIVISION WHICH IS SKETCHED IN FOUR OF ITS PHASES. WHITE-HAIRED MRS. SHIPLEY STIFFLY CONSIDERS EACH APPLICANT, LIKE A GRANT WOOD JUSTICE

IN Washington, People Are Talking About... Leslie Biffle, the little man loaded with power, who is Secretary of the Senate, and a trusted Truman adviser. The rumour runs that "If Biffle is for it, he's worth twenty Senators." He has a gilt-and-crystal office, a politician's double-handed handshake; wears flashy ties and a look of intense interest; always goes along on the President's publicized journeys home....

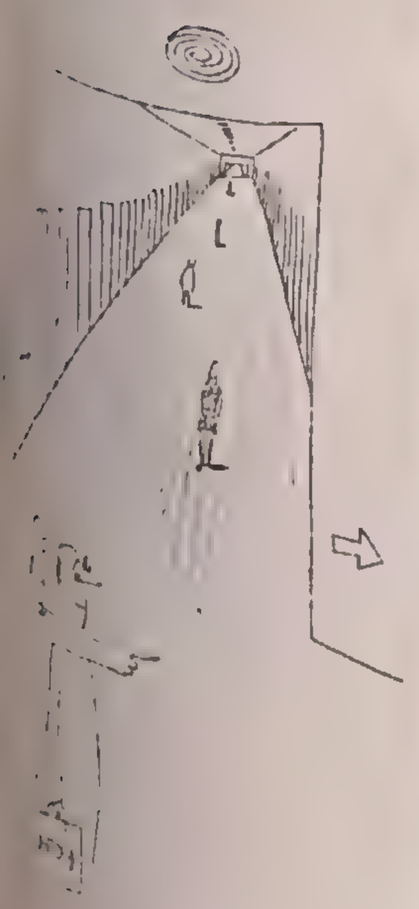
People Are Talking About... The endless Pearl Harbor hearing....The Army-Navy merger hearing, and the acid it has distilled....The Labour authority of Dr. John Steelman....The new group of "wilful little men" in Congress....Mary Switzer, Deputy Director of Federal Security, one of the least-known and most powerful women in the Government—all Public Health policies pass through her hands....

People Are Talking About... Joseph and Stewart Alsop, writing a new Washington column for the New York *Herald Tribune*, taking with owl calm their perch as young moulders of opinion. Joseph was General Claire Chennault's aide in China; Stewart was an Army parachutist....The drift of New Dealers, like Harry Hopkins, away from the Government into plushy private endeavours: Business once hated them as "bureaucratic brains," now buys them for ten times their Washington money....The wonderful crack made by a White House intimate, and quoted by John Fischer in *Harper's Magazine* in his article, "Truman, a Little West of Center": "When Mr. Roosevelt was here, every day was Christmas. Now it's Tuesday...."



LESLIE BIFFLE HAS AN OPERETTA OFFICE—WITH A LIFE-SIZE PORTRAIT OF TRUMAN.

SENATE HEARINGS ARE HELD IN STUFFY OFFICE-ROOMS; FEW SENATORS BOTHER TO ATTEND. HERE, THE ARMY-NAVY MERGER HEARING, IN THE INDIAN AFFAIRS ROOM, GAY WITH BEAD-AND-FEATHER TOYS AND TROPHIES.



THE PENTAGON BUILDING—THE SAME CHAOS OF CORRIDORS, BUT A MUCH SMALLER CROWD—STILL AN ELABORATE SECURITY SYSTEM, BUT FEW PEOPLE LEFT TO SECURE.

IN THE CAPITOL—VISITORS ARE STUNNED BY THE POMPEIAN-BAROQUE DÉCOR.

U. S. A. FASHION AS IT'S WORN

READY-MADE CLOTHES ARE AMERICA'S PRIVILEGE
BUT FASHION IS EVERY WOMAN'S PERSONAL AFFAIR

In 1941 "U. S. Fashion on Its Own" was our theme. France had fallen eight months before; the third greatest industry in the United States had lost its chief source of idea-supply, and we began a new, soon to be regimented kind of fashion design. In the five years between then and now we have learned how, in spite of regimentation, America can design—not like the French, but like the Americans.

But Vogue believes that the American woman's talent for wearing clothes lags behind the designer's talent for creating them. Most American women buy too many clothes, too thoughtlessly, without enough respect for the design she means to make of herself. Too many women abuse the ease and privilege of ready-made clothes by assuming that ready-made clothes mean ready-made fashion. The plain truth is that there is no such thing as ready-made fashion. For the clothes you buy, custom-order or ready to slip into, are only the beginning of your personal fashion. You buy the suit, with its accompanying blouse, the good hat, a pair of shoes, and excellent gloves. You put them on and you feel stereotyped, banal, not really yourself. Why? Because you have skipped over the really important part of your personal presentation—skipped over the part where you come in. On the next ten pages we show you fresh and charming fashions designed by "America on its own." We point to possibilities for making these fashions personal by the way they are worn.

High aptitude, high colour short wool coat

The beautiful yellow barrel-coat can have compounded interest if you realize its possibilities. Once you would have thought of a bright wool, three-quarter length, unfurred coat purely as a throw-on sports coat, to slip on over a flannel dress or suit. Now you will use such a coat, opposite page, with a slim black or navy-blue skirt, a sweeping-up coiffure, and a shapely town hat. You might wear it too over any of the clear-checked suits on page 146. Over black dinner clothes. In the South over white.

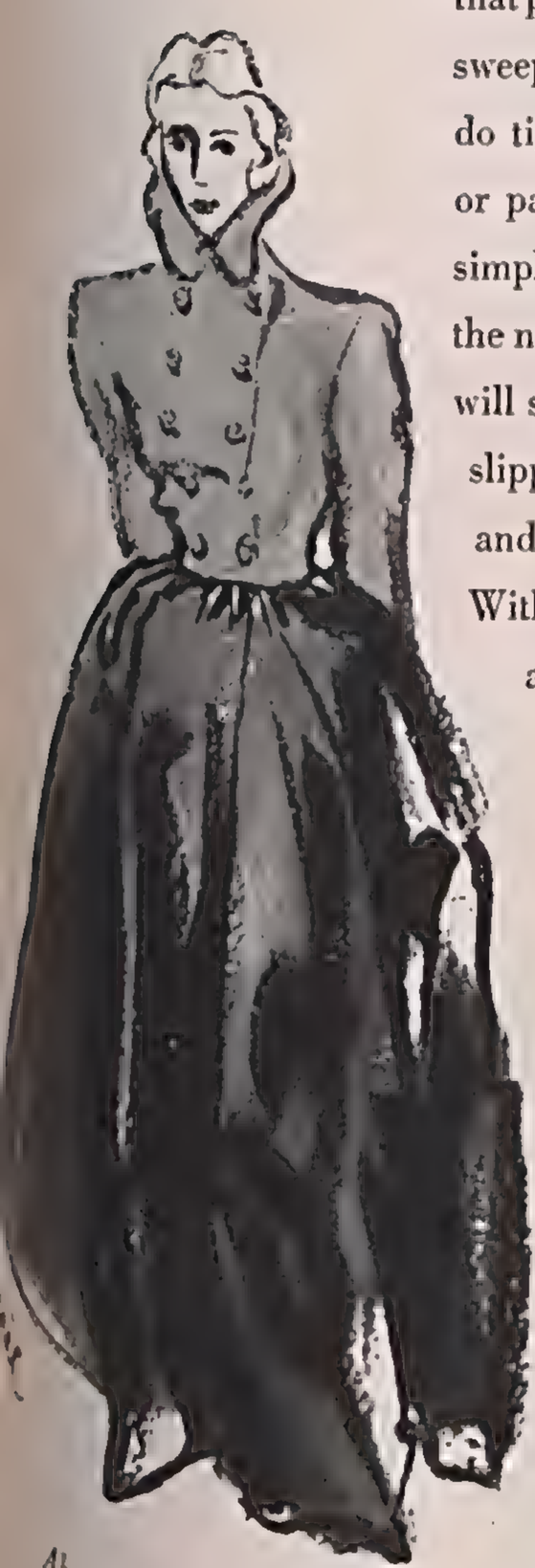
(Continued on page 141)

Yellow coming in...in a wool coat with bulk, flare, line. Monte-Sano design at Bonnie Teller; I. Magnin; Marshall Field

Eric

(Continued from page 138) The well-cut, coloured coat is in the top rank of the specifically American fashion...developing for day and night. Your coats this spring will probably be the major excitements in your wardrobe. The fleeces are back...luxurious, misty, in pastels. Instead of your extra coat being red, as it so easily might have been in the last three years, this spring choose it in pink, yellow, moonlight blue. The darling of spring and summer evenings is the short, fleecy pink jacket...two here... that permits all the graces of side-sweeping drapery, full skirts. So do tight-wrapped stoles in wool or pale camel's hair. With very simple dinner clothes, especially the new at-the-ankle length...you will soon be able to try evening slippers with jewelled platforms and brilliant evening flats. With really short dinner dresses, see how graceful a ribbon-wrapped ankle looks. Some dresses are so illuminated with their own sparkle that they push jewels to-the-edges (ankles, wrists, top-knot). The jewelled strap on Miss Gibbons' printed evening dress precludes all necklaces. Admits only bracelets. The pretty girl in the beige net dress (page 162) pins her earrings in her coiffure because of the big silk roses practically under her chin. (Notice how charming her beige sandals look...instead of the usual gilt kid.) *(Continued on page 143)*

Personal Technique for evening fashions



Above: Pink Stroock fleece gilt-buttoned coat; Henri Bendel; I. Magnin. (Your own full skirt.) Opposite page: Pink Forstmann wool dolman-bolero. Over new ankle-length, hip-bustle rayon crêpe dinner dress. Ben Reig design by Omar Kiam at Lord and Taylor; Joseph Horne; Lindner Coy.

MISS ELIZABETH GIBBONS wears a jewel-embroidered gipsy print with one glittering strap. Miss Gibbons concentrates on bracelets. Maurice Rentner design, at Bonwit Teller; Harzfeld's.

MRS. STANLEY GRAFTON MORTIMER, JR., is herself a sort of wonderful black-and-white design; ebony, polished hair, gardenia skin, above the deep oval of the mat black dress. Accent points: massed bracelets, diamond hoop earrings. Dress, Ducharne rayon taffeta (ready Feb. 15). Bergdorf Goodman; Carson Pirie Scott; Frost Bros.

(Continued from page 141) If you can "manage" a scarf you might have a very long, very wide one made of chiffon in some brilliant colour and see what a beautiful addition it is to a simple black dinner dress. With a printed evening dress try bright glacé gloves rather than suède. Wear watch chains or a gold necklace around the hips of a low-waisted jersey dress. Try bracelets on your upper arm...especially with a harem skirt. Or, if your ankle is notable, a fringed Indian anklet.

Personal technique for town suits

Mrs. William Paley's natural garb is a quiet, perfectly cut town suit with very simple, never pretentious accessories. Perfect costume for her active city life. She is Secretary of the Neighborhood Day Nursery of Harlem and a director of the Sydenham Hospital. Her small, young, almost hipless figure permits her to wear such peremptory suits as this long torso jacket tailleur...with slim waist, slim hips, slim skirt. She gives it her signature unmistakably by wearing an unpretentious little roller, by adding only the simplest gold jewellery, by carrying a capable leather shoulder pouch.

You can establish your own identity with a suit in a dozen ways (the most characteristic will be the one *you* think of) but for example...by adopting the crisp laundry look with white cotton gloves (keep extra pairs in your bag) and with a piqué vest with piqué buttons. You can do it by invariably wearing beautiful baby blouses, traditional ones with little turn-over collars fastened with a jewel. Or you may decide to wear suits in a head-to-toe monotone. All navy, all beige (beige shoes are back at last). And small stitched flannel or jersey or crêpe hats are due any spring day to make this easier. Or collect wonderful scarfs, perhaps in plain colours in surah, satin, taffeta to tie together...or beautiful printed ones. Or gather waistcoats—tattersall, flannel, faille. Or wear your favourite suit with a white shirt, brush your hair *forever* and put on the biggest gold bangle earrings there are...biggish gloves that match your suit...nylons—save them for suits. *(Continued on page 144)*

MRS. WILLIAM PALEY wears a Hattie Carnegie cocoa-brown long-jacket wool suit, little brown Breton.

Two suit bags. Above: Capeskin pouch from Bergdorf Goodman. Left: Barrel-shaped cowhide bag, saddle-stitched. John-Frederics.

MRS. EDWARD F. HUTTON wears a seasonless black wool town suit. Trim-waisted wing-lapelled jacket. By Mainbocher.

Mrs. Edward F. Hutton numbers among her civic occupations the active support of the New York Infirmary for Women and Children. She is at present arranging for its benefit a large Gauguin exhibition to be held at Wildenstein. For her busy town life she wears a collection of dateless town suits. Her way with them is sure, meticulous, quiet, completely personal. Her favourite is this categorical classic suit (three-button, collarless, with high lapels, a simple easy skirt)...almost anonymous except for its high perfection. Mrs. Hutton's signature upon it is in the invariable loose, white gloves...pearls...always a sheer, hand-stitched beautiful white blouse...a small, rather feminine hat...and, in season, her fur coat.

U.S.A. Fashion on its own has, on the West Coast, adopted and raised the man-tailored suit to special eminence. In Hollywood, Beverly Hills, San Francisco, and Los Angeles the suit of beautiful men's wear, with rather formidable shoulders, thin, smooth lapels, narrow hips, narrow skirt is almost the native costume. It is usually worn hatless...with some distinguished jewel or fur as casual accompaniments. Monday lunch at the St. Francis, and almost any day at Romanoff's, you'll see a notable parade of suits. Here, Mrs. Christian Kautz-Scanavy wears an Adrian grey vested suit. Her signature is in its severe black dickey, simple gold button earrings, wide gold mesh bracelet, her own distinguished coiffure...blond hair with a white streak. Mrs. Scanavy is an American of Danish descent. Her husband, the son of a well-known Swiss family,was a test pilot in the U.S.A. Air Force.

RAWLINGS

MRS. CHRISTIAN KAUTZ-SCANAVY wears Adrian's grey vested suit, jewellery by Laykin et Cie of I. Magnin; carries silver blue mink, from Gunther.

notes for the non-suit-wearers in town

You might write your signature these spring days with a single wonderful jacket...in pale blue fleece that will be the companion to almost every costume from your sheer black wool town dress to your copper-coloured resort clothes. Or you might gather a collection of little jackets and play them against a single superlative navy-blue dress: a white shetland short coat with a high collar that turns over as smoothly as paper; a smooth, black, heavy satin dinner coat; a soft red cashmere belted tunic. One of the jackets might be a slim finger-tipped cape in deep plaid. Or you might adopt some members of the knitted family (now in very good standing again). A thick red bolero, a sleeveless navy-blue knitted dress to wear with it, or under a short chocolate coat. This combination well-seasoned with a heavy gold necklace, a suède hat. Or, if you are a golden blond you might happily put yourself in a monochromatic scheme since, this year, you can be sandy-beige from your shoes up. Especially beautiful idea is one of the tweedy-surfaced new jersey dresses with a cream fleece stole or cape. For non-suit-wearers the new waist-high, dolman-sleeved, light-weight fur jackets are a special privilege. This is perhaps the most elegant signature to give to town day and evening costumes. *(Continued on page 146)*

Low suède for a spring suit; faille bow. By LaValle. Jay Thorpe.

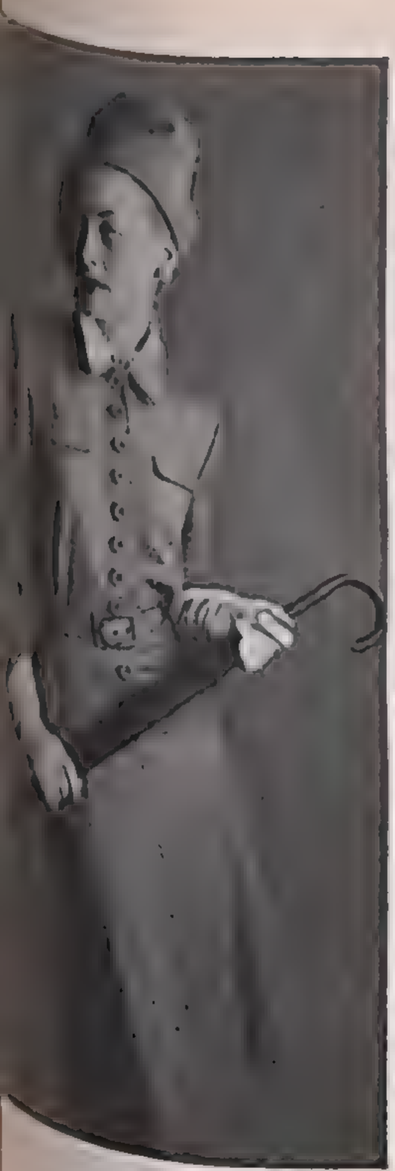
Daisy-cloche of white straw, pretty with dark wool. John-Frederics.

Above: Jerkin suit with cuffed turban. Right, with close cloche. All at Lord & Taylor.

Left: Sleeveless dress of checked men's wear; its own squared bolero jacket. Hattie Carnegie.

(Continued from page 145) Americans like these checks...small, precise, unfailingly fresh under furs. With a long list of cardinal virtues...clarity, gaiety. Ability to act the background to the personal business of a jewel, a flower, a high-tied scarf. And (and most important) suitability for American city-life suits with the new soft-but-sure handling. Here are five of them, checked suits of men's wear and tweed...neat-waisted, slant-skirted, feminine. Nine ways to wear them (still more ideas sketched on page 206)...with turbans or cloches or flat little caps, with long loose gloves. And always with the final authoritative accessory that makes your checked suit look like *your* checked suit. *On the left:* navy-blue-and-white men's wear suit with a sleeveless, once-buttoned jerkin top. Its own bell-sleeved blouse of dark blue crêpe. And a pair of hat-alternates keyed to alternate coiffures...*far left,* a cuffed and sideswept turban of navy-blue milan; *left,* a shallow felt helmet-cloche for long, curled-under hair. (You might try a high-crowned white straw cloche with blue checks, a chin-cradling blue collar, an enamelled order. Or wear a broad-shouldered navy-blue greatcoat and the smallest, flattest red beret you can find.) *Lower left:* Hattie Carnegie's black-and-white checked men's wear...with the jacket, a flare-skirted, brief-coated town suit. Without the jacket it becomes a flare-skirted afternoon dress, spare, sleeveless, unfussed. Here it's a suit...with half-a-dozen short pearl strands and a metal-starred belt. Its sailor hat is tall-crowned, close-veiled. (Grey gloves are nice with black-and-white; and you might wear a white scarf, pin a dark-red rose high on your shoulder.) *Above, left, on the facing page:* a brown-and-white little-checked men's wear suit...its jacket buttoned-up and belted like a blouse, with white piqué cuffs and turn-down collar. Shown two ways: hair up under a high cuffed cloche of beige felt, collar up over pearls. Hair down under a low, double-cuffed cloche of white straw-cloth, three white carnations held flat by an enormous gold safety pin. (You could give a brown-checked suit chamois gloves, the full three-quarter yellow coat on page 139.)

Your own signature on checks



Above: Checked suit, Altman. Left, with beige felt cloche, John-Frederics. Right, white hat, carnations.

More Americana checks, in the soft-spoken suits that some Americans will wear now under furs—most Americans will wear later in the sun. *Below, left:* black-and-white checks, bigger than before... a men's wear suit with a rounded, full-shouldered little jacket. Add a stick-pinned scarf, long white gloves; and a wide-brimmed roller of rough white raffia straw, with a black cocarde planted high and back on the brim. *Below, right:* black-and-white checked tweed with an almost-straight skirt; the jacket buttoned back over the hips like an eighteenth-century squire's. Shown first with a flared-to-one-side beret of white straw, white gloves, a high black scarf. For shopping and luncheon, wear its medallion-printed blouse (*centre*), give it a red felt pillbox with a little whirl of clipped ostrich feathers on one side. And for variations in the life of any checked suit, see the high, heavy toque of shiny deep-sculptured straw (*below, smallest picture*).

Right: Checked tweed, medallion-printed blouse. Patullo design. Saks Fifth.

Above: Checked blouse-top suit; brow-baring roller of rough white raffia straw. Both at Altman.

Three scene-changes with the same suit. Left, with straw toque. Above: with feathered pillbox. Right, with side-swept beret.

FASHIONS: AMERICAN MODERN

NATIVE FASHION IDIOM...FUNCTIONAL, RIGHT
FOR AMERICAN FIGURES AND AMERICAN LIVES

AMERICAN women have a special stamp, as famous, as positively identifiable anywhere in the world as the eagle on a silver dollar. Certified, of late, by Army-issue shoulder-flashes, or a Red Cross insigne. But for years, from Shepheard's in Cairo to the *Deux Magots,* men have cocked an appreciative eye and said, "There goes an American girl." Part of it is the basic design of good American figures, and the auxiliary attributes: good bones, shining hair, even white teeth. Part of it is a special kind of clothes worn with special confidence.

The look has been famous for a long time; but during the war, American Modern clothes have deepened their characteristics, broken off their tenuous connections with Bond Street and the *Rue St. Honoré.* American design has worked sophisticated improvisations on a set of humble themes: cotton ticking, chambray; crusty "homespun" Yankee tweed; jersey, flannel, sharkskin; ruddy saddler's leather...the American sports mediums now used for everything from sports to dinner clothes. Has introduced a new palette of neutrals, the blond off-whites and beiges, the atmospheric greys, supported by a range of quick, primitive, primary colours. Has elaborated the art of composition in costume...the knowledge of what to put with what, that makes a costume of a simple tailored shirt, a skirt, and a jerkin; that gains great effect from the marriage of "irreconcilables" ...gold jewels and sandals with a jersey and knee pants. Has used the principles of good design in relation to the design of a woman...making the most of the set of American shoulders, the flat hips, long legs, free, gay manner of walking.

But above all American Modern is a framework, a background for the personal element of taste: the themes, as illustrated in the following pages, belong to you. The stamp is American; the signature ...what you add to the basis, *how* you wear it...will be yours.

MODERN MEDIUM—WOOL JERSEY. It's mobile, functional; moves with you, travels with you. Takes next-to-no upkeep—takes leather, gold. *Left:* New length for dinner—jersey skirt and sharkskin shirt, $30. Belt, $15. *Right:* Full-length jersey skirt, the same white top, $30. Quadruple-belt, $15. Both by B. H. Wragge, at Bonwit Teller; Neiman-Marcus; L. S. Ayres. Shoes by Mackey. Nadja Buckley jewellery. "Candy Cane" lipstick by Elizabeth Arden.

HORST

MODERN PALETTE . . . NEUTRALS

Here are the colours of no colour, with their power of throwing strong focus light on you. Used for evening in the modern unorthodox mediums...wool jersey; bland, crisp tailor's fabrics once associated exclusively with "sports." *Facing page:* The grey-striped wool jersey dinner dress, modern American in colour, material, and the way it delineates the figure. Add a gold girdle, sandals. By Claire McCardell. About $18. Lord & Taylor; Hudson's; Blum Store. *Below:* Sand-in-the-sun-colour hooded dress—clean-texture shirtmaker's rayon (Hafner) poplin—given a gold belt, gold jewels, gold sandals in the evening. By Larry Aldrich. $10. Ready February 15. Bendel's Young-Timers.

HORST

MODERN COMPOSITION

American synthesis...in which the whole is greater than the sum of its parts. One part ability to wear inexpensive clothes with assurance, one part accessory genius...extra-flat, extra-feminine shoes; slim-dandy umbrella; striped surah cravat. The basis...longer, fuller, grey skirt; a black jerkin with flat, silvery buttons, about $17 (both Miron worsted flannel); white rayon Shantung blouse, $6.50. Henry Rosenfeld design; Stern's; Jordan Marsh; Kerr's.

High Modern look...in an American-ideas costume that came about through evolution. Ingredients: navy-blue sweater-grown-up, neat, turtle-necked; wrap-around skirt, red, side-draped. The fabric: invincible wool jersey. Accessory addenda: the beloved Breton, well-placed jewellery, flat shoes; fur note—Maximilian's leopard umbrella cover. Skirt and shirt, $30. B. H. Wragge design. Bonwit Teller; Vandervoort's; Frederick & Nelson.

Facing page: A rough-spun tunic like a man's shirt, to belt with your saddler's belt. Black shorts. Makes a virtue of the good design of American legs. Tunic, Dan River spun rayon. About $15. Shorts, about $5. By Carolyn Schnurer. Best; I. Magnin; Neiman-Marcus.

MODERN DESIGN

Setting: Frank Lloyd Wright's "Taliesin West"... winter workshop of the great American architect and his students near Phoenix, Arizona. With its giant redwood struts bracing sliding canvas roofs, "Taliesin West" is a permanent desert camp, an extraordinary series of terraces, courts, and loggias, all of it open to sun and air.

MODERN MANNER. The short white tweed coat, key to many costumes. Assembled in the manner of the new orderliness, with a rounded, navy-blue cloche, natural leather cylinder bag, navy-blue dress. The coat, $23. Saks Fifth Avenue; Harzfeld's; Rich's.

HORST

MODERN DESIGN

Below: a loose, striped chambray coat that could be a banker's shirt, with the stiff white collar left off. It covers the neatest, briefest bra and shorts; envelops shoulder to thigh, leaves legs bare and free on your way to and from your rendezvous with the sun. Hope Skillman blue chambray; coat, $8. Bra and shorts, $10. Tabak design. Altman; Carson Pirie Scott.

The terraces of Frank Lloyd Wright's "Taliesin West" (see also page 155), stretch out to meet the desert. Built by Mr. Wright's pupils over a period of years, its low, many-levelled pink stone walls and rough concrete patios have a look of natural growth, in harmonious relationship with the Arizona terrain.

Facing page: American plan for terrace-dining: a long-sleeved Mexican shirt, tapered dinner shorts...Mexican hand-screened wool. Calculated emphasis for the symmetry of long, brown legs. The shirt, cotton-and-linen, $15; its Mexican silver cuff links, $9*. Shorts, $17. Jay Thorpe; Garfinckel's. The rosy finish, Tone's "Wild Rose" Complexion Tint.

*ADD 20% TAX

BLUMENFELD

Dorothy Shaver

NEW PRESIDENT OF A NEW YORK DEPARTMENT STORE

"No progress, no fun"

DOROTHY SHAVER OF LORD AND TAYLOR— UNORTHODOX STORE STRATEGIST

BY ALLENE TALMEY

In the early twenties Lord and Taylor was a pleasant place, famous for the excellence of its merchandise. The atmosphere, however, was bland soapstone Gothic, touched up with mahogany. Lord and Taylor was an important store, with no more showmanship than a high school play; it was busy selling clothes and furniture, but not fashions and living and ideas. Now, in the middle forties, Lord and Taylor, grown to a thirty-two-million-dollar organization, with about a thirty-two-million-dollar expansion program, and over twenty-five hundred employees, is a vibrant, gay looking store, playing straight theatre to keep its customers' attention, a store full of pioneering ideas, linking it constantly to the life of the world, paralleling the events and emotions in the lives of its customers.

During the past twenty years pretty much of what has happened to Lord and Taylor is pretty much Dorothy Shaver, enthusiastically backed by the three presidents who preceded her, successively made her a Director of the company, a Vice-President, and then First Vice-President. She worked the double cords of a pulley to get to the top; one cord was her business brain; the other was her crusading citizenship looking beyond the store to the country.

That crusading spirit first showed itself back in 1928 when she assisted at the marriage of art and industry, with the exhibition: "*L'Art Décoratif et la Peinture Française*" at Lord and Taylor, the first store to take so firm a step away from traditional design. This gave a tremendous impetus to the acceptance of modern design. Another crusade showed up in the Lord and Taylor Design Awards which in the last year honoured the atomic bomb scientists, before the country even knew about the atomic bomb. Of all her non-business work, however, the most important at the time was her job as Special Consultant to the War Department, advising on merchandising and style programs, especially the Army Nurse uniforms. An unfriendly rumour has had her responsible for the design of the WAC uniform. She was not. She is a director of the Menninger Foundation for Psychiatric Education and Research; of the Writers' War Board; of the AWVS; Chairman of the Advisory Committee of the Costume Institute at the Metropolitan Museum; she is a member of the advisory committee of the Museum of Modern Art.

All this has meant that on her relentlessly analytic business mind, engrossed in the big sweep, has been clamped a gift for organization as well as complication. For she pushed ahead the normal time lag in store changes. Instead of letting changes creep in, like wrinkles in the skin, she swept in changes. Lord and Taylor was among the first to ferret out and back American designers, back in 1932; Lord and Taylor influenced advertising and promotion enormously by changing the direction of the advertising and window promotion from pleasing the merchandise buyer to amusing the spectator or reader.

Sometimes to other storekeepers these changes have seemed less brilliant and more like cuckoo scrawlings. But to Dorothy Shaver no progress is no fun. She likes the hullabaloo, the excitement of turning the place into a mass-class store, into getting crowds to clog the sidewalks to watch the great bank of Fifth Avenue windows. Back in 1938 the most sensational windows of all were put in. At Thanksgiving-time Lord and Taylor emptied their front windows (for six weeks) at the very top selling point in that still depression year. No merchandise at all, only golden Christmas bells swinging out their golden notes, a sound, incidentally, heard round the world.

In any group strung out on a dais—and Dorothy Shaver spends rather a lot of time on a dais—she can easily be picked out: a tall, noticeable woman, with decisively carved features. Her points are her good eyes, brown and handsome and warm, her white teeth, and her beautiful, long hands. At meetings everyone watches the flash of her gestures, the designs drawn in the air, as she talks in her semi-Southern accent, hardened up by Yankee years. For a woman who has spent the last twenty or so years in fashion, she dresses as conservatively as a movie banker: little dressmaker suits of navy-blue or black, perhaps gold earrings, plain opera pumps, no hat, and the most extraordinarily sheer white linen handkerchiefs. (She does her own brown hair, has never been to a hairdresser.) At the store, and she always calls it "the store," she looks incisive, direct; at home, in rather romantic-looking lounging clothes, she seems rather a helpless woman, quite in keeping with the curious fact that she is definitely timid about crossing streets. Someone said of her that her house, a penthouse near the East River where *(Continued on page 192)*

Fleece it is

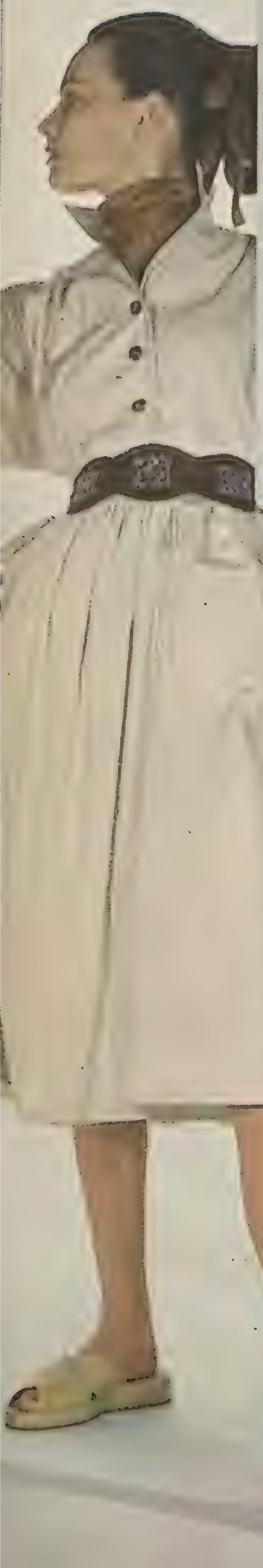
Deep fleece, pale fleece, with its blooming, velvet texture...newest fabric to be elevated by American design to an important rôle: strong coats, capes, jackets to bundle over country clothes, to wear with a city suit...even a dinner dress. FLEECE COAT, *left, above.* Pure white, directly tailored. Cinch it with your wide belt. About $155. Saks Fifth Avenue; L. S. Ayres. FLEECE CAPE, *left, below.* For a town or country suit; a dinner dress. Have one made in Stroock's pale cashmere-and-wool fleece (Altman has it). See Vogue Design Number 9800, on page 208. PILOT'S COAT, *facing page.* Milk-white, cowl-collared. Wear it with a close jersey helmet. Carolyn Modes, by Lo Balbo; about $70. Arnold Constable; Mandel Bros.; Mabley & Carew. Phelps belt-bag. Dana's vivid "Bolivia" lipstick.

KAY BELL

Light feet

Coming in again... pale shoes. Not seen since the V-toed, "champagne colour" elegancies of the 'twenties. Now, news in themselves... news in the way they influence this harmonious blend of pale neutral tones.

Coming in... pale shoes for evening. Smoky beige suède; new and fresh after gilt and satin shoes. New in the way they perfect the look of a misty dress in warm, skin-tone beige; in the way they reflect the highlights of gold jewels.



Ivory white chambray dress, by Claire McCardell. $30. Lord & Taylor. Scarf added to tone up tawny buttons.

Wide leather girdle ...cordovan-brown calf.

Beige rayon marquisette dress. Corsage of beige roses. $70. Bergdorf Goodman.

Bamboo-colour calf Sun Scuffs with outdoors soles. Joyce design. $4. Lord & Taylor.

Gilt-edged cocoa suède sandals. By Delman. Bergdorf Goodman.

Coming in... dusky beige shoes, news with suits. News for the look of light feet with a shadowy beige suit worn with a touch of gold, with platinum gloves, "Atmosphere" nylons.

Platinum cotton gloves by Crescendo. Under $4. Lord & Taylor.

Forstmann worsted flannel long-jacket suit. $100. Bergdorf Goodman.

Deep beige reverse-calf shoes. Arnold Authentics. $12. Best.

Coming in... pale shoes, new for country; new with grey, and natural leather. The day and evening complexions on these pages, Max Factor Hollywood "Pan-Cake Make-Up."

Slacks, $45; jersey, $17, by Townley. Altman.

Kidskin cummerbund cinched in with a narrow, natural calf belt.

Ember-gold suède playshoes. By Mackey. $13. J. & J. Slater.

JOFFÉ

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5

Bright-Young-Things to do to Navy-blue

This spring, navy-blue is the background for your imagination. A foil for unexpected young accessories, as here...wood and wicker, a fez, a flash of plaid. Try uninhibited effects like these...or put your wit to work, wear your own bright ideas. Navy-blue is this-spring news —when you sign it with your own signature.

SILVER MEDALS, large as life —and twice as handsome, hung at your waist, over one ear. These fine heavy ones, from De Roben. **BLUE BACKGROUND** *(right)* for dealings in silver. Wool jersey dress with throat-to-hem inverted pleats. By Hi-Dee. $25. Milgrim. Wrap your waist with red ribbon. *Facing page—more good ideas:* **LITTLE BLUE SUIT** (1) of Hockanum wool, with a brief, neat jacket, two rows of buttons. By Handmacher. $45. Lord & Taylor. **RED FEZ** (2), with its own flat young shape; your own crest. John-Frederics, Jr. $5. Lord & Taylor. **#3 IS A PLAID WALKING SHOE.** Bright play-shoe fabric—in town for the first time, and quite at home with city-navy-blue. By Town and Country. $6. Saks Fifth. **ANGLER'S CREEL** (4) of woven straw. Find it among the sporting goods—or you might borrow your Izaak-Walton-League uncle's. **FLARED BLUE SUIT** (5), the next-thing-to-a-peplum. Of Pacific worsted crêpe, metal-buttoned. By Handmacher. $45. Lord & Taylor. With it, the straw fishing hamper; and creamy mocha doeskin gloves. $7. Handsewn, at Lord & Taylor.

• For shops carrying suits, see p. 214.

Wear coins in new places

FRANCES McLAUGHLIN

Junior navy *(cont'd)*

NAVY-BLUE DRESS, piqué-touched rayon crêpe. By Ellen Kaye. $20. Russeks. Silver-coin Czarist's belt, De Roben; on white grosgrain ribbon-wrapping. **FLOPPY HAT,** more engaging now than when you were ten. White cotton piqué. $16. Arnold Constable.

WHITE-STITCHED navy-blue wool jersey dress, cuffed and collared with white piqué. Minx Modes design. $17. At Saks 34th.

PAISLEY-PRINT scarf, a big square of Swiss cotton; mostly bright blue. By Echo. $3.75; Bergdorf Goodman. Knot it at the handle of a bag-of-your-own-devising—like this small spice box of polished wood, from an antique shop.

WHITE-EDGED dress with white, short gloves for accent. Of navy-blue rayon crêpe; narrow rolled white piqué edges. By Arkay. $15. Bloomingdale.
PLAID BOW, flattened over a smooth-scooped coiffure—and almost a hat.

BARE-ARMED DRESS, of navy-blue Miron flannel. By Henry Rosenfeld. $18. At Russeks.
UMBRELLA COVER. Fair-weather wrapping of checked gingham; by Arpad. $5. Bonwit Teller.

FRANCES MCLAUGHLIN

SLIM-PLEATED dress of navy-blue rayon crêpe, with faille-banded yokes. By Salymil. $50. At Altman.
MORE SILVER coins—a chain of them to wear round your neck; or loop them through a wide belt, as here. From De Roben.

On returning home from war

BY MARY JEAN KEMPNER

AT WAR MEN LEARNED COMPASSION, SELFLESSNESS—
AT HOME THEY'RE "LEARNING TO BE MEAN AGAIN"

UNDER the microscope of battle one would expect to find soldiers filled with toughness, ferocity, and indifference to suffering; instead there were evidences of a new thoughtfulness, a better code of living for those who were to live. There was a reaching out, a generosity, a selflessness—there was a gentleness in war beneath its obvious exterior. At least there was among Americans in the Pacific. It grew in spite of the ugliness and the loneliness. Just as unreality was the soldier's mental armour against fear of death, so this reaching out was his defence against misery. In any case, the tougher things were, the more gentle the men became. It was as sure as a mathematical formula.

Peace, on the other hand, seems to bring back the pettiness, the isolationism, the instinct for cutthroat competition, for distrust, and name calling. With the relief of battle's end these rise like an oil slick. Men returning from the various fronts don't understand the sniping at our Allies. The rudeness, the suspicion, and the greed of the home front shocks them at first; then, because they dread being taken for suckers, they speak in whispers to which no one listens, "peace...the atom bomb can't achieve it by threatening the world with extermination, but selflessness can."

It took bloody fighting to teach this lesson but if we would listen and take heed the blood would not be wasted. Overseas, where no one had time to wear ribbons, the surest way to tell a replacement was the number of times a man said "I" instead of "we." Those who stayed home can't be expected to know the secret which the proximity of death taught, but what is unforgivable is that they won't listen to combat soldiers and sailors, the men who have the dope. Have it straight. From their own experience they could tell us that overseas the measure of a man had nothing to do with his street address, race, or religion. They could explain that regulations were obeyed not out of fear of getting caught, but because of a man's sense of responsibility to his outfit. Had they the words, these men would teach us about love, the kind they want and have a right to expect; adult love based on understanding, tenderness, warmth, not the substitutes, hysteria, temporary excitement, and liquor.

These voices can lead the world to peace. Voices that learned the hard way. American voices to which Americans have no time to listen. But if we did listen we would realize that clinging to our atomic wealth and knowledge is like a miser hoarding paper currency in a world awash with inflation. Instead we'd work, harder than we did for war, for this is a greater battle, the ultimate fight. Instead of demanding tax reductions we'd say "we were doing all right in spite of the taxes, how about converting the money to fighting cancer, staffing veterans' hospitals, caring for the insane?" We would join pressure groups, but not those serving only our immediate needs; we'd join those with broader scope, like the Urban League, the Civil Liberties League, a half dozen others.

WE'D fight for a world state. We'd take a responsibility in government, would not vote just for President but in all elections, for all offices; not blindly following the party or party newspapers, but solidly after thought and consideration. We wouldn't hole-up in our own lives surrounded by familiar faces in small-time isolationism from which we would look down on half the world and envy the rest. We would treat bigotry as though it were a contagious disease, which it is, and isolate it. We wouldn't sit in a drawing room or stand in a grocery store listening to a rampage of prejudice without talking back or walking out. We wouldn't be so afraid, so eager to run away from honest emotion as from a street accident. If we have the capacity to learn anything from the war, it must be that to make the ideology of democracy stronger than all others, we accept our responsibility in a world which has no security except good faith.

There is no longer time to think about this tomorrow. This is the end of the line.

A city takes the cure

BY NANCY FLAGG

SPRINGFIELD, MASSACHUSETTS, IS TRYING TO CURE ITSELF OF RACIAL, RELIGIOUS, ECONOMICAL PREJUDICE

"PEOPLE say that we have accomplished the impossible in Springfield," a high-school principal told me. "Of course that is nonsense. We haven't even accomplished the improbable...."

Going up on the train through the shabby winter dark, I read two books about "The Springfield Plan." They made some remarkable claims for what has happened during the last five years in Springfield, a small industrial city in western Massachusetts. The children are being "educated for democracy"; the town is waging "a total war against prejudice"; the Springfield Plan is bringing "happiness and a sense of the dignity of all men to its citizens."

It was cold in Springfield, with rinds of snow along the streets, and there was nothing happy or dignified about my hotel. Early the next morning I had an appointment with the Superintendent of Schools. From the books the night before, I knew that the Superintendent, Dr. John Granrud, was the prime-mover of the Springfield Plan. In the mid-thirties, he had thought it was illogical to have a teaching staff overwhelmingly Yankee and Protestant, when the students represented a great miscellany of racial and religious backgrounds, so he had set about hiring Catholic, Jewish, Negro teachers. His policy was always no-politics.

These enlightened notions brought him to the attention of Dr. Clyde R. Miller, an associate professor at Columbia Teachers College, who founded the Institute for Propaganda Analysis. In 1939, when the country was crazily veering in the hot wind of Father Coughlin and the Dies Committee, Dr. Miller suggested to Granrud that he might make Springfield a test-case, might try to cure this one small American city of the national epidemic of hate. Granrud appointed a committee of Protestants, Catholics, and Jews to study the town's tensions, and the problems behind them. From their report, he evolved the Springfield Plan—a series of schemes for promoting mutual understanding in the schools, in adult education groups, in factories, in employment bureaus. Children were to be encouraged to discuss their racial and religious backgrounds, to understand the contribution that each national group has made to Springfield and to the United States, to find the common ground on which they all could meet. High-school students and adults were to be taught how to analyze propaganda. Citizenship classes were conducted in the factories. Springfield employers were persuaded to hire qualified applicants—whatever the colour of their skins or the shade of their sympathies.

According to one of the books, Dr. Granrud *was* the Springfield Plan. I went in to meet Dr. Granrud. I met instead a Mr. Harry Marsh, who has recently replaced him as Superintendent of Schools. He promptly turned me over to his staff; they were kind, patient, and didn't want publicity. As my visit progressed, I saw why. If anything unusual is happening to the children of Springfield, it's better that they shouldn't know about it. If "education for democracy" is to work, it must be an easy and natural process, not a noisy phenomenon. If a white Protestant child eats his lunch with a Jew or a Negro, it should be a matter of course—not a matter for pride and photography.

FOR the first three years of its life, the Springfield Plan avoided publicity. Its founders wanted it to be operating smoothly before it met criticism or praise. Then two years ago the ban was lifted, and the Plan crashed into print. People started mouthing about this wonderful experiment in tolerance and democracy. Most of the Springfield School Department has a horror of these large loose words. "Tolerance" especially gives them a bad fit of nerves: they think it implies condescension, and what they're working for is equality.

Later in the morning I visited the junior high-school which has the largest Negro enrollment in the city; about a tenth of the students are Negroes. I sat for half an hour in an eighth grade class called "Contributions of All Religions." In the room was a small tree hung with prisms, each symbolizing a religion ("All grow from the same roots; all equally reflect the light.") There were four Negro chil- *(Continued on page 210)*

GJON MILI

A hard polish lights "Billion Dollar Baby," the speak-easy musical in which the twenties are beaten over the head, sometimes with great brilliance, sometimes with the nuisance of childish parodying. *Above:* The mad staggers of the Charleston danced in front of a painted speak-easy drop; Joan McCracken in sequins; Mitzi Green and David Burns in doorway; it is the show's best of everything.

"Billion Dollar Baby,"

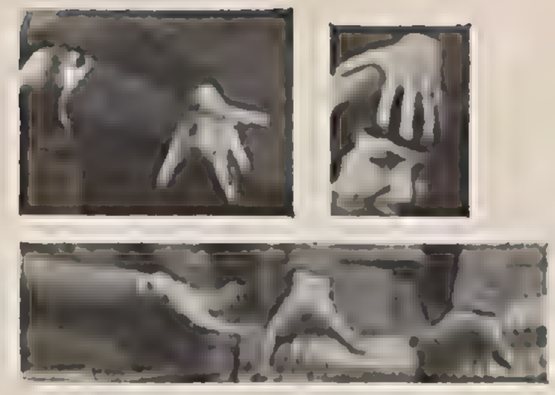
NEW MUSICAL OF THE TWENTIES

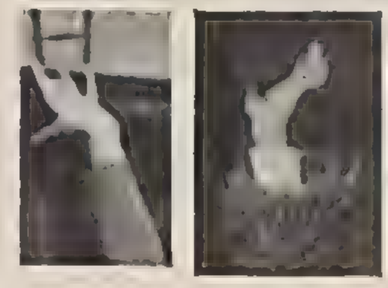
Mouth

Joan McCracken's lifted sneer, her pantomimic mouth, is part of the burning growth of her stage magnetism

Gangster's funeral

A gangster's burial; floral message in roses: "Don't worry, Dapper. We'll get Rocky," later changed to "We got Rocky"





Hands

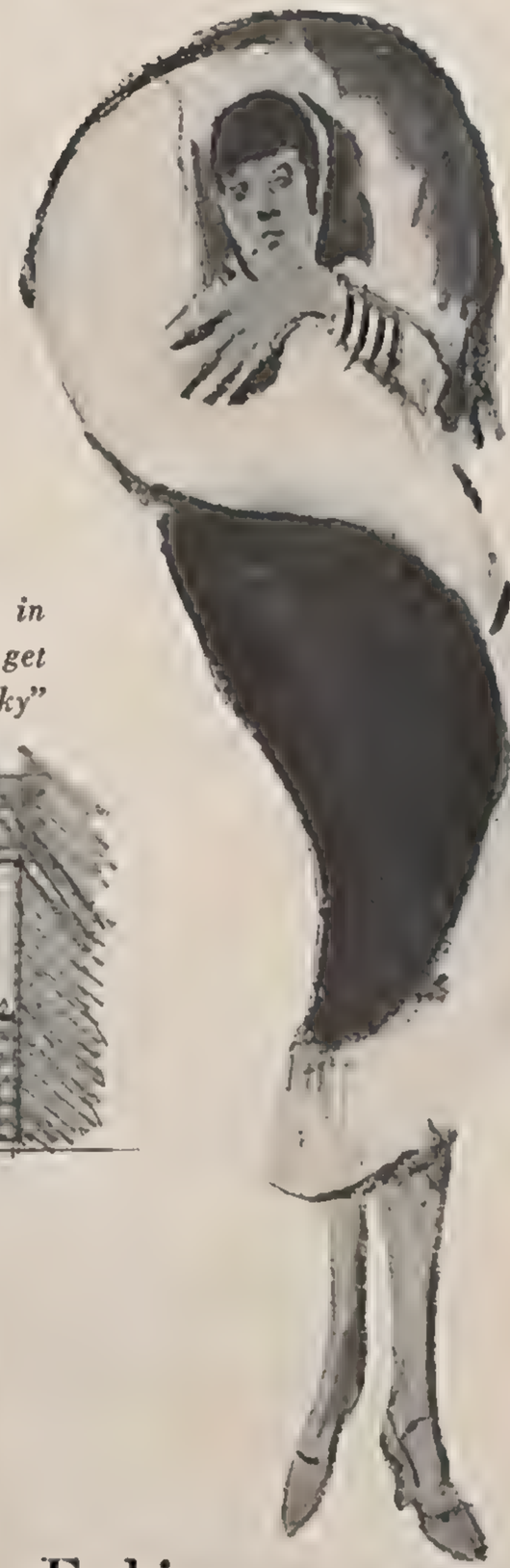
Stylized gestures, the sharp mark of Jerome Robbins' stylized, knock-out choreography

Parody

A Ziegfeld number, bodies beautiful, voices like rooks; the song, "A Lovely Girl Is Like a Lovely Bird"

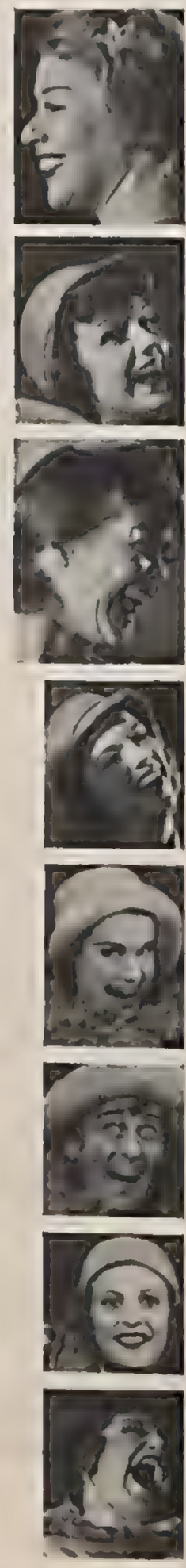
Set

Oliver Smith's loose, imaginative set – for Atlantic City Bathing Beauties



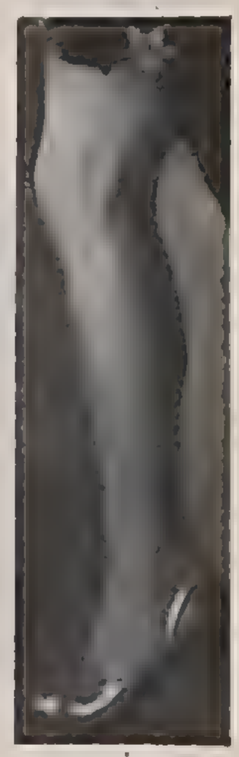
Laughter

Everyone grins, seems to laugh constantly



Gams

The legs work hard, rely little on beauty; flappers in the centre; McCracken, left; Mitzi Green, right



Fashion

Irene Sharaff worked out little witticisms, big gags on the clothes

Eyes

Robert Chisholm's eyes—he is the millionaire, the inevitable booby prize

Nine high points of the "Baby,"

SHOWN IN A PHOTOGRAPHIC CRITIQUE

What the photographs can not show is the curious, dreadful sag in the second act, the brilliance of Morton Gould's pastiche score which sounds superbly like six other composers, and Joan McCracken's full chance to be enchanting as dancer and comedienne.

The cap coiffure back from the twenties

The coiffures above were culled from Vogues of the late twenties . . . . when Gertrude Lawrence and Adele Astaire were dancing their tap-plated shoes to shreds in musicals; when Joan Bennett was a teen-age movie-hopeful; when practically the whole fashion-model business was a girl called Jule André. And when a coiffure was a tight little helmet for an elegant head....Now, again, short hair looks right (see below and opposite). Short hair, fitting the head as closely as a shell fits an egg...Different in the forties than in the twenties, of course—but hewing to two old principles of line in its new revival: the back of the head is blocked out, the hair swings forward a bit on the cheeks....Coiffures below and right: designed by Michel of Helena Rubinstein.

In 1946: the short-cut cap coiffure

In 1946: longish hair set to look like a shingled, cap coiffure

Figures under new management

Its name, of all squeamish things, is...pantie girdle. And it is not (as Mr. Thurber might put it) strictly from Semantics, Ohio. Why couldn't it be called the maillot, the sheath, or better still, *tights?* But no: pantie girdle. A name to stick in your throat, perhaps...but not a garment to be done without. Even under the trying circumstances of a coy name, the pantie girdle is still a rose. An American rose, as it happens. A native.

On page 176 we show twelve pantie girdles that are available now—one of which, certainly, is for you. If you are very thin, a pantie girdle is a second skin to smooth and blend bone and flesh; it is also a substitute for faultless natural muscular control. If you are heavier, a pantie girdle is...a second skin to smooth and blend bone and flesh and it is also a substitute for faultless natural muscular control. Even considered as a Sunday supplement to a girdle-wardrobe dedicated to Reform, the pantie girdle definitely has its place. Technically, of course, it is not a corset, yet the perfect corset has always been the non-binding one that supports from underneath. Which is what the pantie girdle is basically all about.

There are pantie girdles for every American figure, but not every shop has every girdle in every size, shape, and colour...yet. You won't be able to buy by the half-dozen this year, and you *will* have to shop the town for what you *do* buy. This is true of the entire foundation field—and is the upshot of standard problems: material and trained labour. Actually, however, the corset industry is producing more corsets and brassières than it produced in 1941. Since that time, styles which were not in enormous demand were dropped in favour of styles that seemed to be the people's choice, and these are being produced in greater quantity. The temporarily-suspended styles are not gone forever—you can expect them back in about another year. Meanwhile American women are thinner—pounds thinner than they used to be. They recognize that it takes a very solid layer of corsetting to confine a very solid layer of flesh. They want the American girdle and the American figure to follow, line for line, the American Modern feeling about clothes...the free, flexible, rather than the laced-in look.

A SECOND SKIN (*opposite*)...smoother than your own, and with an auxiliary set of muscles to supervise *yours*. This is evolution in terms of foundations—boneless, wireless, almost seamless, now. As comfortable as your skin. Example here: Carter's "Mouldette." Best.

BLUMENFELD

1 *SLIM.* Nothing *to* you. But you should wear some sort of pantie girdle, a light little foundation that will smooth your margins, buff sharp hipbones, protect stomach muscles, lift your posture.

Top, left: The unbeatable two-way stretch. Knitted elastic with detachable garters. By Vassar. Altman. Top, right: To promote a firm, flat tummy: Gossard's Lastex pantie, front panel. The Tailored Woman. Lower left: Two-way stretch side panels, stern front and back panels. By Vassar. At Bloomingdale. Lower right: A wisp. Net Lastex two-way stretch, lace insets. Ready February 15. By Lily of France. Altman.

2 *AVERAGE.* Which means that your figure is still under control, but that you will need a little outside help. Your best foundation can be a pantie girdle: it will give you freedom...within limits.

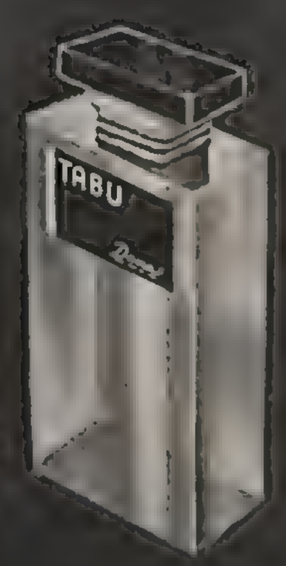
Top, left: To smooth your thighs, a sleek Silk Skin pantie knitted without side seams. Altman. Top, right: Elastic pantie with non-skid knitted cuff at the waist and each leg. By Jantzen. Saks Fifth Ave. Lower left: The stern supervision of a girdle—but here it's done by wireless By Franco. Bonwit Teller. Lower right: Not a ripple: sleek rayon satin pantie to wear under jersey or satin. Mabs of Hollywood. Best.

3 *DEFINITELY HIPPY.* For you, the pantie girdle is the sports-accessory to a corset wardrobe, and a happy discovery if you've never thought you could wear one. Look, look, look for perfect fit.

Top, left: For waistline control, slick rayon satin pantie. Ready February 15. Formfit. Franklin Simon. Top, right: Fortisan is used here for weightless strength. By Lily of France. Ready March 1. Altman. Lower left: A panel absorbs the strain that could *happen in bending. By Gossard. The Tailored Woman. Lower right: To flatten your stomach: strong nylon batiste panel; elastic side panels. By Diana. Altman.*

. . . a drop here—and there

the "forbidden" perfume by Dana



Jewels: Van Cleef and Arpels © 1946 Dana Perfumes, Inc.

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A featherweight formula makes Pond's blonde shades go on with sheerer, softer color. Never chalky-thick.

A richer formula gives Pond's *brunette* shades richer, rosier glow—never "ashy" or sallow-looking.

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the charm that is eternally feminine...achieved
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Paul Rand

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Henson
Lingerie
JNO. W. HENSON & SONS • GREENVILLE, TEXAS

ART OF THE SOUTH SEAS

(Continued from page 131)

these styles. Elegance and refinement are the attributes of others. Some are crude and bold. Many are delicately and skillfully decorated. In all cases the art of the South Seas has vitality, good taste, and the technical perfection that comes from old traditions.

Australian Bushmen

The most primitive of the South Sea Islanders are perhaps the Australian Bushmen, survivals of the Cro-Magnon man who fifteen or twenty thousand years ago painted the murals of the caves of Altamira in Spain.

In Arnhem Land, in North Australia, they make notable paintings on pieces of bark. These usually represent fishes, kangaroos, snakes, plants, and tubers; and in style and spirit they are strongly reminiscent of the paintings of Paul Klee and Joan Miró. A peculiarity of Australian art is showing animals with their intestinal tracts, livers, and hearts visible, as if they were transparent. Strangely enough, this concept reappears thousands of miles to the north, among the Eskimo and the Indians of Alaska and British Columbia.

Melanesia: New Guinea

Northeast of Australia spreads volcanic, jungle-covered Melanesia; its most important island is New Guinea, with its population of chocolate-coloured people who cultivate yams and hunt wild boar. They are the most prolific artists in the South Seas. There are at least seven different cultures in New Guinea. Richest of these is the culture of the Sepik River Valley with its monumental art of great carved and painted house fronts, stern memorial statues, and masks of ancestors.

On another Melanesian island, New Britain, the Bainings paint colossal masks representing a fantastic spirit, half owl, half alligator.

Adjacent New Ireland has a totally different art, an art unique in the world. It consists of carved posts, panels, statues, and masks, representing the ancestral spirits in mythical adventures, which generally involve the family's totemic birds fighting with fishes and snakes. The technical skill and intricacy of the carvings is matched only by the fantasy of their design. These carvings are dedicated in a yearly festival, an elaborate ceremony which takes place at the chief sculptor's house. This is the equivalent of our unveiling of a statue or the *vernissage* of an artist's exhibition.

When the carvings are finished, and before they are painted, they are shown to the men of the tribe. The women are forbidden to see them. A great banquet is then served in a courtyard protected from profane eyes by screens of woven palm leaf. After they are painted, the carvings, which are often columns fifteen feet high, are left in *(Continued on page 188)*

Greige against black . . .

look, how very beautiful it is, the cool greyed beige of the bolero jacket curving above the narrow black skirt . . . a perfect, a memorable suit. In Forstmann's diagonal woolen. Also red with navy skirt. Sizes 10 to 16, 59.95.

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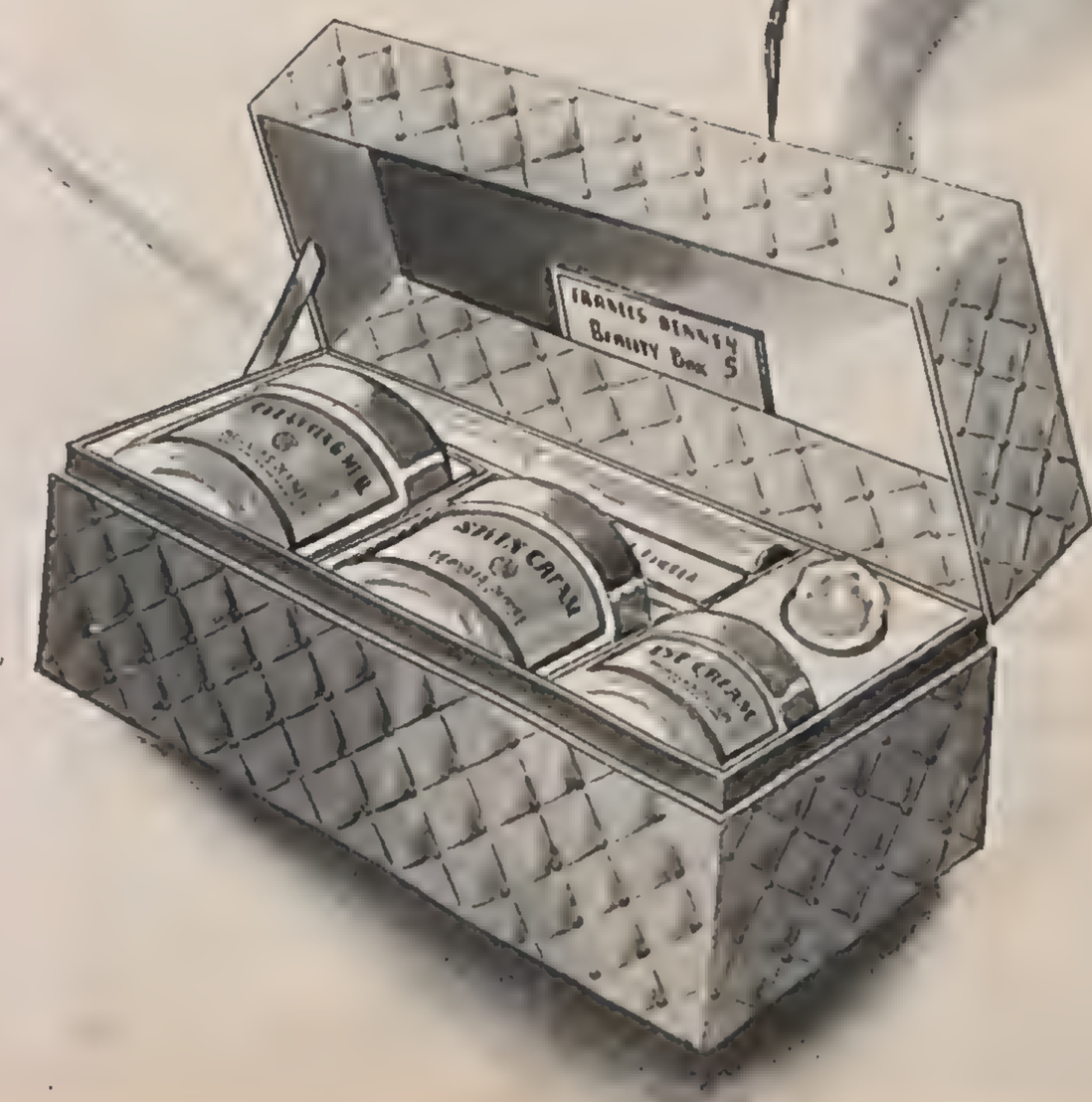

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AN Alice Stuart BLOUSE

AT BETTER STORES, OR WRITE

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ART OF THE SOUTH SEAS

(Continued from page 186)

the jungle to rot or are sold to outsiders or thrown away.

The wild people of the New Hebrides have a vigorous, almost brutal art, which, as in the rest of the Pacific, revolves around the cult of the dead. Gigantic memorial statues, to be erected in the New Hebrides jungles, are carved out of the black, spongy roots of tree ferns and painted with beautifully balanced, violent colours. Their ancestor effigies and masks built up of clay and spider webs on bamboo frames are also brilliantly painted. Perhaps our modern artists learned the trick of reversing alternate areas of colour from the New Hebrides Islanders. (For instance, the Cubists often painted a face half in white with black features, half in black with white features.)

Melanesia: Solomon Islands

The famous Solomon Islands present a marked contrast with the rest of Melanesia in that their art is not bold and barbaric, but realistic and delicate. The Solomon Islanders delight in ornaments of shell and tortoise shell, cut out in lace-like designs based upon the frigate bird, fishes, and fantastic spirits of the sea. Out of wood they carve food bowls, statuettes, and crescent-shaped canoes, inlaid with minute mosaics of mother-of-pearl which gleam against the black wood. The statuettes are used principally as figureheads on the prows of war canoes and are particularly impressive with their stern, sunken eyes of mother-of-pearl, prognathous jaws, and slender limbs.

Polynesia

The various arts of Polynesia have two purposes, the making of beautiful objects for personal use, and the representation of ancestral gods. Wood carving was the art most highly developed. Whether they made statues, food bowls, or war clubs, the basic concept of form, as well as of decoration, was uniform in spirit, although each had its own unmistakable style.

Polynesia: Easter Island

Easter is today the most famous of the Polynesian islands, because of the hundreds of mysterious, gigantic stone statues that line the crater of an extinct volcano. All sorts of wild theories have tried to explain these statues as evidence of lost continents, attributing to them fantastic age. However, all scientific evidence seems to indicate that the statues were made by the Polynesian Easter Islanders, out of the most abundant material on their treeless island—volcanic tuff.

No archæological evidence has been found of peoples that preceded the Polynesians and it is most likely that all the statues were made in the not too remote past. Further to complicate the *(Continued on page 190)*

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ART OF THE SOUTH SEAS

(Continued from page 188)

mystery of Easter, the Islanders had a strange hieroglyphic system of writing that remains undeciphered, with which they covered certain tablets that were probably memory aids to traditional chants. The style of this writing is not unlike that on clay seals five thousand years old found in the Indus valley in India.

New Zealand, Hawaii

Other unique and surprising developments of Polynesian art are: the jade carving of the Maoris of New Zealand, and the feather mosaics of the ancient Hawaiians. Maori jade was fashioned into axes, chisels, the short clubs used by chiefs as sceptres, and particularly the pendants of the god Hei-Tiki, made to be worn around the neck. Hei-Tiki is an embryo-like personage with round eyes inlaid with abalone shell, sticking his tongue out in a mischievous, mocking grin. The Hawaiian feather mosaics were made out of rare yellow, red, and black feathers, attached to a base of netting, of which they made capes, collars, helmets, and effigies of their war god. The use of yellow feathers was restricted to royalty because of their rarity.

The current exhibition of South Sea art shows that there is a definite coincidence of artistic aims and taste between so-called primitive art and our own modern æsthetics. The exhibition may have a great importance for our decorative arts and may provide many new elements of design to feed our all-absorbing industrial arts. Most important of all, it will prove that primitive peoples, far behind in the material aspects of civilization, dedicate their creative ability and their greatest physical efforts to the making of beauty.

* * * * *

The following museums lent to the Museum of Modern Art, New York, the objects painted by Covarrubias on pages 128-131:

University of Pennsylvania Museum, Philadelphia: "Tiki" from the Marquesas.

Chicago Museum of Natural History: Mask of bark-cloth; from New Britain. Ancestral figure of tree-fern; from the New Hebrides. Dance mask from New Britain. War-canoe figurehead from the Solomons. Ancestral figure from New Ireland. Ancestral figure of spider webs; from the New Hebrides. Food bowl from the Admiralty Islands.

American Museum of Natural History, New York: Ancestral figure from New Guinea.

Peabody Museum, Salem, Massachusetts: "Hei-Tiki" from New Zealand.

South Australian Museum, Adelaide: Painting of a butterfish; from Australia. Painting of a kangaroo; from Australia.

(The image made of feathers of a war god is in the collection of the *Bishop Museum, Honolulu.*)

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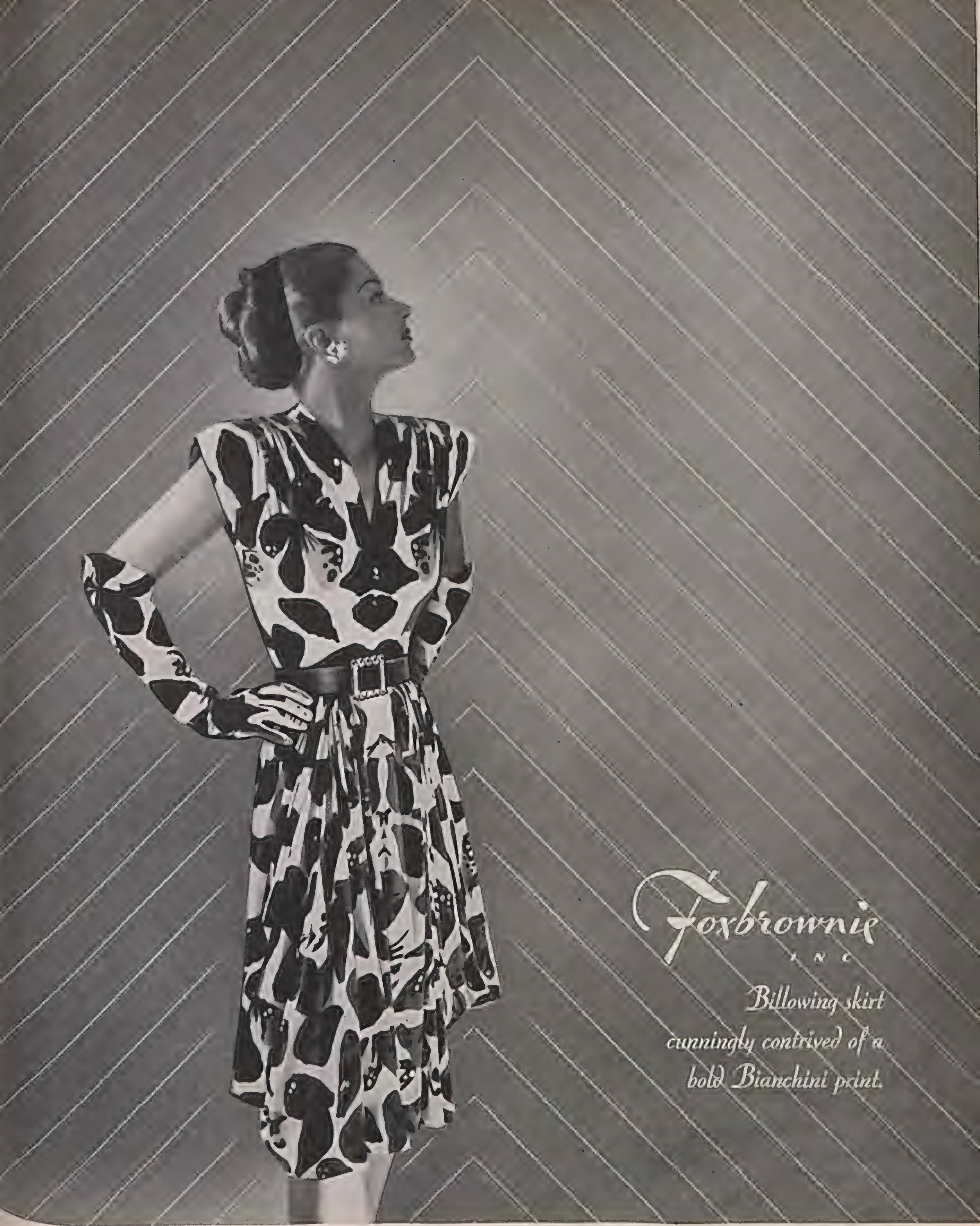

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DOROTHY SHAVER

(Continued from page 159)

she lives with her sister, Elsie, a gay-minded, red-haired painter, is rather a shock, since it proved that the submerged nine-tenths of the office iceberg was purely feminine. (To most of the store's employees she is an awesome figure, wrapped in impenetrable glamour; to some she is known as a "damned difficult woman.") Her living room is uncluttered, high-ceilinged, graceful, in off-pink and dulled white, with gentle old French furniture and some ten of the giddy paintings by Elsie who goes in for black-button-eyed fantasy children in enchanted forests, for ladies in shady hats, all as pretty as anemones, in a loose, Marie Laurencin way.

Her house, therefore, is a sharp change from the office she had until she took over the presidency on January 5, 1946. It was small, hard, modern, with white walls, and a general chartreuse look. Fancy cacti, one looking like a brain, made patterns on the wall. There were no personal signs at all.

Her promotion to the presidency was no surprise to those who knew her best. Some of the New York papers took the announcement straight, the New York *Times* putting it on the twentieth page. The New York *Herald Tribune*, however, recognizing the famous imponderables of woman's rise, put the story at the top of the front page with a heavy, two-column headline; Mrs. Ogden Reid, the paper's power, ordered it that way. She felt that the story was important because Dorothy Shaver had taken a normal way towards an abnormal success.

Dorothy Shaver was born July 29, 1897 at a "little wide place in the road," Center Place, Arkansas. Fairly soon afterward the family moved to Mena, Arkansas to a large, quite Southern mansion with double pillars, wide porches, and a picket balcony. There, Judge Shaver raised his four children, two boys and two girls, all living in a ferment of Southern kinfolk who came for week ends and stayed for months.

The kin, however, who flavoured their childhood most was their grandfather, white-bearded, ex-redheaded General "Fighting Bob" Shaver. He had roomed at college with "Jeb" Stuart, later opened the battle of Shiloh, had three horses shot from under him and captured a Union general in his nightshirt. Walking in the garden at Mena with his hands clasped behind him, holding a white rose, he used to tell his highstrung, giggling, energetic grandchild "Dedie" wonderful stories of the Confederacy. The whole family was equally full of stories about their maternal grandfather, Major Borden who married a Yeiser of Kentucky, and was the first editor of the Arkansas *Gazette* and the last man to fight a legal duel in the state.

The *(Continued on page 194)*

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DOROTHY SHAVER

(Continued from page 192)

result of the scholarly family background, liberal, history-loving, and judicial, is that Dorothy Shaver is a powerful worker for causes. Recently demurring at some reactionary stopgap thinker, Judge Shaver said, "This isn't a revolution; this is just a plain, common, ordinary shift." She believed in the Spanish Loyalists, voted for Wendell Willkie, and then for Roosevelt. She is not afraid of scarehead thinkers.

After Dorothy Shaver was graduated from the University of Arkansas, she and Elsie went to Chicago to live. This ended abruptly when Elsie sold six-hundred-dollars worth of sketches to Marshall Field's and the pair bought tickets to New York. In New York Elsie took some old cotton, twisted it, painted it, put silk floss for hair, and made up five dolls that were part doll fantasy and part doll story. The dolls included Princess Oliegewob, who was a "Princess because she had *such* big feet." Dorothy took the dolls around to the stores, and since she has always been able to sell people back their own face at a small Shaver profit, she was successful. In no time the "Five Little Shavers" were selling in gross lots. This paragraph will bore the Shaver sisters; Elsie says that whenever someone writes about Dorothy, "I get in on the dolls."

The dolls led later to Lord and Taylor and the job of head of the Comparison Shopping Bureau in 1924. Most of the stores had then an espionage system to check on what the rivals charge, based on the legitimate psychological theory that a woman shopper will take two taxis and a soda at Schrafft's in order to save six cents on a two-dollar item. After a short time at comparison shopping Miss Shaver developed the first of her great constructive ideas. She said: "Let's improve the merchandise at the source, have the improvement exclusively Lord and Taylor's, and then there is no comparison price." (She has never stopped improving the merchandise, working constantly even now with designers and producers.) The acceptance of this theory led to her formation of the Lord and Taylor Bureau of Fashion, which gave a headlong impetus to the baby profession of stylist.

Her first *grand coup* was that 1928 decoration show: "*L'Art Décoratif et la Peinture Française.*" When she came back from France, the store heads, to her great disappointment, put off the show for several months, storing the stuff. By a curious good luck that has fairly consistently dogged her, museum heads, art dealers, collectors began whispering about this stored material, asking for introductions to the fairly unknown Miss Shaver. By the time the exhibition was ready there was an impressive advisory committee *(Continued on page 196)*

Designed for Gracious Living and Built for Enduring Service.

NORTHERN FURNITURE CO.
MAKERS OF BEDROOM AND DINING ROOM FURNITURE
You are welcome to visit our showrooms in the following listed cities:
Boston Cleveland Chicago Cincinnati Dallas Detroit Kansas City Milwaukee St. Louis Minneapolis New York Philadelphia Pittsburgh Sheboygan.
For local address consult telephone book and please note that purchases may be made only through authorized dealers

LUNT

Sterling of Lasting Good Taste

MODERN VICTORIAN

AMERICAN VICTORIAN

Four Place Settings (six pieces each) as illustrated above, plus two Table Spoons, for serving purposes, $105.84 complete, including 20% Federal Tax.

LUNT craftsmen offer you two exquisite patterns in the much favored Victorian manner! You may choose the restrained elegance of MODERN VICTORIAN or the luxurious grandeur of AMERICAN VICTORIAN. Whichever way your preference may lead, you are assured of Sterling which will be the epitome of fine taste and unexcelled craftsmanship — the kind of silverware one can proudly visualize as a heritage for generations to come. No discerning person should fail to become acquainted with lovely LUNT Sterling. See these exquisite period designs at your jeweler's and write us for your copy of *"Sterling for Gracious Living"* addressing Department A-14.

Lunt Silversmiths

GREENFIELD • MASSACHUSETTS

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

black nylon...

black magic...

it's back...

Fashion's favorite curves in a jet black Francette of nylon and lace and elastic . . . romantically stitched and handpainted with palest blue. To make you feel fabulous, worldly . . . a woman to reckon with! About $20 at leading stores. FRANCETTE FOUNDATIONS, 105 Madison Ave., N. Y. C.

francette's

black magic

in

COHAMA

nylon

DESIGNED BY Francette

DOROTHY SHAVER

(Continued from page 194)

including Frank Crowninshield, Paul Manship, and John Alden Carpenter.

The opening night was magnificent. The store was filled with red roses, Miss Shaver wore white, the guests in formal dress supped on champagne and salads, and the general excitement of the place was that of a private performance of a ballet, performed for enthusiastic balletomanes. The carefully chosen guests admired extravagantly the nine complete rooms, the fabrics by Rodier, the silver by Jean Puiforçat, the rugs by Lurçat, the paintings by Juan Gris, Braque, Dufy, Picasso, and others. That night Lord and Taylor arrived as part of New York's social life, a mover in the arts, and a battler for the improvement of taste.

Of all the store's civic projections, probably the greatest is the Lord and Taylor American Design Awards, a terminology that has become extraordinarily elastic. The first awards in 1938 went to two clothes designers, Clarepotter and Nettie Rosenstein; and to two textile designers, Dorothy Liebes and Stanislav V'Soske. Releases were sent to the newspapers, and the designers just dropped around, not even all at once, to pick up their awards, a thousand dollars each. During the next years, however, the awards were given at luncheons and moved from the Shaver office to the Waldorf-Astoria. By 1945 some eighteen hundred guests were attending the luncheons with a red rose on each place plate. At the last one Under-Secretary of the Navy Patterson spoke and an award of twenty-five thousand dollars was presented to the National Academy of Sciences and to the following men for their scientific research: Dr. Vannevar Bush, Dr. James B. Conant, Dr. Karl T. Compton, Dr. A. Newton Richards, Dr. Jerome C. Hunsaker, and Dr. Ross G. Harrison. The accomplishments recognized were penicillin, DDT, incendiary bombs, mammoth wind tunnels, and a machine combining radar and fire arms control. After the luncheon someone said: "Dorothy will hitch Mars onto Lord and Taylor."

This, of course, is part of the Shaver technique. Two of her clichés are "the broad stroke" (she's for it) and "dits and dats" (she's agin them). The dits and dats are those picky little ideas. At meetings she says, "Don't give me dits and dats, give me four big public relations ideas a year and you can relax the rest of the time." She has found time, however, to do such a little dit and little dat as designing the Lord and Taylor match books, with their red rose covers and white tipped matches. When she is very, very, very pleased she says "tops, tops, tops." The absolute bone crusher of displeasure is "that's 1929 modern." Since she is fond of saying *(Continued on page 198)*

Two stripes and you're IN

in Regina's sleeveless doublet of zephyr wool, to belt tight over blouses, dresses. White with stripes in black, navy, jockey red, kelly, brown, bright blue, fuchsia, aqua.

IN CHICAGO Marshall Field & Company 6TH FLOOR SPORTSWEAR

She's Engaged!

ROSE-MERI'S RING—
a square-cut diamond set in platinum. Her fiancé sent it from Honolulu in a native box with her name, a heart and a rose carved on the cover!

Her complexion is ivory-miniature smooth! Pond's is her beauty care.

IN THE ARMY Reconditioning Program, Rose-Meri is a helper at Lawson General Hospital. Recently she visited the Institute for the Crippled and Disabled in New York to see how they teach the handicapped to re-educate muscles, and train for self-support. Many handicapped people need a helping hand these days. Can *you* give one?

She's Lovely! She uses Pond's!

ROSE MERIWETHER LEWIS of Atlanta, Georgia and Coral Gables, Florida engaged to Lt. Comdr. BRUCE GREGORY KROGER, U. S. N. R.

Rose-Meri's middle name comes from the famous Meriwether Lewis who helped discover the Pacific Northwest. "There's been a Meriwether in every generation ever since that time," she says!

Another adorable Pond's bride-to-be—Rose Meriwether Lewis has true Southern charm—dark-dreamy eyes, a complexion so smoothly soft it fascinates.

"I just *love* Pond's Cold Cream," she says, and this is how she uses it:

She slips luscious feeling Pond's Cold Cream all over her face and throat, and pats it well to soften and release dirt and make-up. She tissues off—clean.

She *rinses* with more fluffy Pond's—whirling white fingers around her face in little circles. Tissues again—"to get my face *extra* clean and soft."

Copy Rose-Meri's twice-over Pond's creamings—every night, every morning, for in-between clean-ups. It's no accident more women use Pond's than any other face cream at any price!

"DOWN SOUTH," Rose-Meri says, "you *have* to take good care of your skin if you want to keep it nice. Pond's Cold Cream is such a help! It leaves my face with the grandest soft, clean feeling. I honestly don't think there's a finer cream anywhere." *You'll* love Pond's Cold Cream, too! Get a *big* luxury-size jar of this famous cream—*today!*

A FEW OF THE MANY POND'S SOCIETY BEAUTIES { *The Countess of Winchilsea · Miss Mimi McAdoo · Mrs. Victor L. Drexel, Mrs. Victor du Pont, III · Lady Stanley of Alderley*

a kluger Fabric

"MODERNE" . . .
clean, tall-making
stripes "plane"-down
your silhouette.
Contra-bands carve
out the new
"hanche" look.

Under $10

Joyce Hubrite

FOR
INEXPENSIVE
SMARTNESS

Hubrite Informal Frocks, Inc. BOSTON · NEW YORK · LOS ANGELES

DOROTHY SHAVER

(Continued from page 196)

"Who cares about the past?" she refuses to have looking-back windows, her allergy going so far that although Lord and Taylor is one hundred and twenty years old, the store never celebrates anniversary sales.

Two of her theories are that people work best under pressure and the other that the best procedure is by meetings. At meetings she always assumes that people agree with her—and when some man is fairly hard to crack she has been known to start by saying "Of course, I don't have to sell this idea to *you*" thereby putting him in a special class of extraordinarily keen minds. With men, she is particularly adroit; with women she is far more direct. Her friends say she is a diplomat; her enemies say she is a Southern soft-soaper, playing the clinging vine. After she has persuaded a group to her position, she frequently backs down a foot, saying "Darned if I know whether we ought to do that or not," leaving her ex-opponents to battle for the idea, making it theirs in the process. They tie the string around her package.

As an executive she is both a strategist, working on the big plan, and a tactician, working out the details. Ever since 1936 she has had complete charge of advertising, promotion, projecting the store in the public's mind. She is a great exponent of a special kind of institutional advertising. Since 1943 Lord and Taylor's ads, full page delicious ones, with an enormous following, have mentioned no prices, no sizes, no colours, and rarely the floor number. Miss Shaver's explanation is "why sell one pair of slippers against another pair." Certain ads have become famous, notably in the last couple of years the ones called "The American Look" in which a series explained: "It's looking gay and fresh rather than worldly and too-wise." There are occasionally ads devoted to current events as in the full page one which appeared just after Paris was liberated, with a drawing of the Empire State Building leaning towards the Eiffel Tower. It was captioned "My, it's good to see you again."

Now Dorothy Shaver sits in the driver's seat at Lord and Taylor, working out bigger jobs of pioneering, of influencing. She plans more suburban shops, a network of them, based primarily on the simple modern chic of their Manhasset store, designed by Raymond Loewy under the mother-hen eye of Miss Shaver. The biggest plan of all is for the new store building on Fifth Avenue between 52nd and 53rd Streets which Lord and Taylor will erect in a few years—a delight for the store's strategist who is taking in it a tactician's pleasure. After she talked of the plans to one of the executives, his secretary said to him, "What a woman!" To that he simply said, "Thought has no sex."

spring salute...
by Whitmo

Black "Vinyl" Plastic Patent,
Black, Brown, Navy, Faille
Black, Brown, Navy, Goatskin
$7.50 plus tax

MORRIS WHITE FASHIONS, INC., 362 Fifth Avenue, New York

Tommies Sleepackage*

Three complete lounge and sleepwear costumes in one beautiful box—mix and match them all at least eight exciting ways. In soft pastel colors of wonderful Bur-Mil rayon. Sizes 32 to 38—$15.

Mail orders filled. State your correct size.

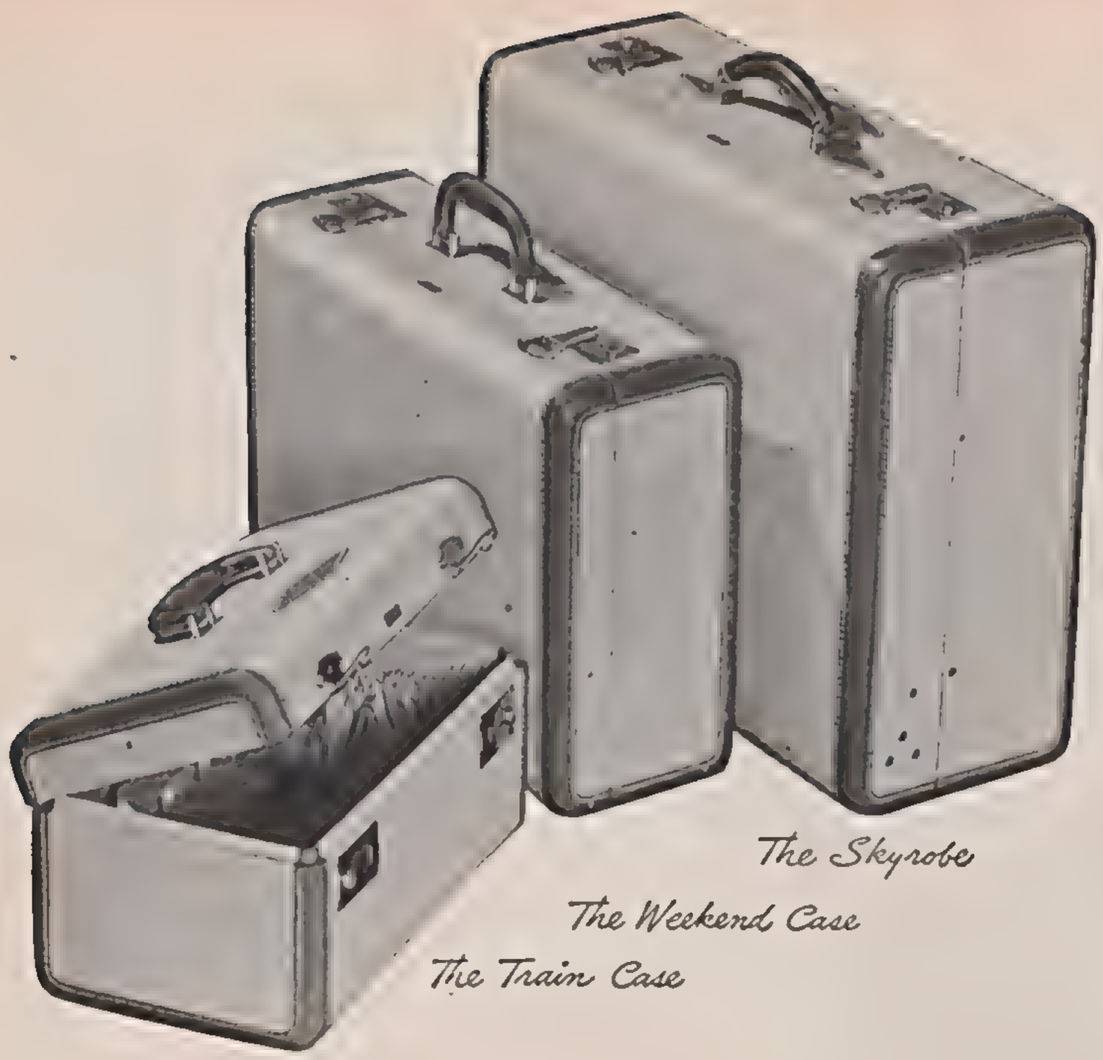
Tommiecoat $4 Bra and Shorts $5

2 piece Pajama $6

Tommies MAN TAILORED made by Harry Berger

MAYER ISRAEL'S, NEW ORLEANS 2, LOUISIANA

*Reg. U. S. Pat. Off.



The name

"HARTMANN"

appears only once

on most of our luggage

...but every piece

has "quality"

written

all over it!

Hartmann

HARTMANN COMPANY • RACINE, WISCONSIN

WHAT THE FUTURE HOLDS FOR US

(Continued from page 127)

tion by spending more and more of our wealth and energy in this insane competition. A huge and widely dispersed striking fleet of planes and rockets will have to be kept in instant readiness.

Democratic governments have always had difficulty in imposing even minor sacrifices until actually attacked. Only a highly centralized government with dictatorial powers could force the changes that would be necessary. This would be the cost of continuing a national independence that we have valued in the past because it allowed us personal freedom. The new necessities of defense seem incompatible with what we seek to defend. It is doubtful if we will be willing to pay such a price.

But even if we voluntarily submit to the severe demands of the new preparedness we may still lose the ability to strike back. The atomic physicists, Langmuir and Oppenheimer, both warn that the new weapons may be developed to the point where no retaliation is possible from the victim. The unstable balance of a number of nations each capable of annihilating the others with one decisive blow can not last for long. The next ten years could see the end of the world we have known.

What, then, are the terms of a possible salvation?

The Truman-Attlee Declaration last November is in the right direction. It calls for the creation of "effective enforceable safeguards against the use of atomic energy for destructive purposes." But neither President Truman nor Prime Minister Attlee was willing to admit all that a system of effective safeguards necessitates in the way of change in our institutions.

First, if we are to have any assurance that atomic energy is not being used for destructive purposes, there must be rigid inspection. Scientists agree that an inspection capable of detecting attempts to arm is feasible, but only if the international inspectors are completely free to inspect any plant in any country at any time. But such an information service will be as futile as all the previous efforts at voluntary disarmament unless it is backed by an international body with the authority and force to act.

World Law

If any country refuses entrance to the inspectors, or if evidence of bomb construction is discovered, the executive branch of the world body must have the authority to proceed immediately against the offender. Such authority can only be assured through the creation of a world law, equally binding on all, which prohibits the manufacture *(Continued on page 202)*

Return to love and SILVER

All over America, plans are being laid to return to homes and happiness so long deferred. Begin with Gorham Sterling . . . about a dozen favorite patterns ready now, averaging $23* per six-piece place-setting: luncheon knife and fork, cream soup spoon, teaspoon, butter spreader, salad fork. Iced-tea spoons and serving pieces by Spring, we hope!

Gorham
STERLING
America's Leading Silversmiths Since 1831
PROVIDENCE 7, RHODE ISLAND

*20% Federal Tax included

© 1946, The Gorham Co.

LEVENSON BALANCES YOUR HEIGHT WITH A

Knit Town Casual

Coat length proportioned to the shorter fashion figure. Becomingly styled with accented shoulders, a tapered waistline. Knitted in a herringbone weave, identical with superior menswear coatings, luxuriously lined with Skinner rayon. Wrinkle-resistant, colorfast in yarn dyed blue, gray, oatmeal, heather or brown. Sizes 12½ to 24½. About $[illegible]. *A superior woolen, knitted [illegible]*

R. H. Stearns Co. . . . Boston, Mass.
Albert Steiger Co. . Springfield, Mass.
Grant-Knowles . . . Portland, Maine
Harry G. Emmons . . Concord, N. H.
Higbee Co. . . . . Cleveland, Ohio
Cherry & Webb Co. . Providence, R. I.
The Famous Barr Co. . St, Louis, Mo.

OR WRITE TO THE LEVENSON CO., BOSTON, MASS.

WHAT THE FUTURE HOLDS FOR US

(Continued from page 200)

of weapons of mass destruction. When that law is broken, the executive will have no alternative but to put the process of law enforcement in motion at once. There must be no veto power such as exists in the Security Council of the UNO today. Under the present voting rule, a large nation can prevent by a single negative vote any effective action whatsoever.

But legal authority is meaningless without power. The world organization must have sufficient force to compel obedience to its laws from any nation or possible alliance of nations who attempt to revolt. The organization must have the only atomic bombs in the world. It must have also other less extreme weapons for use where great destructiveness is neither necessary nor advisable. In other words, the world authority must have a monopoly on the ownership and use of the modern weapons of war. The member nations would retain only the degree of force essential to internal order and police.

World Authority

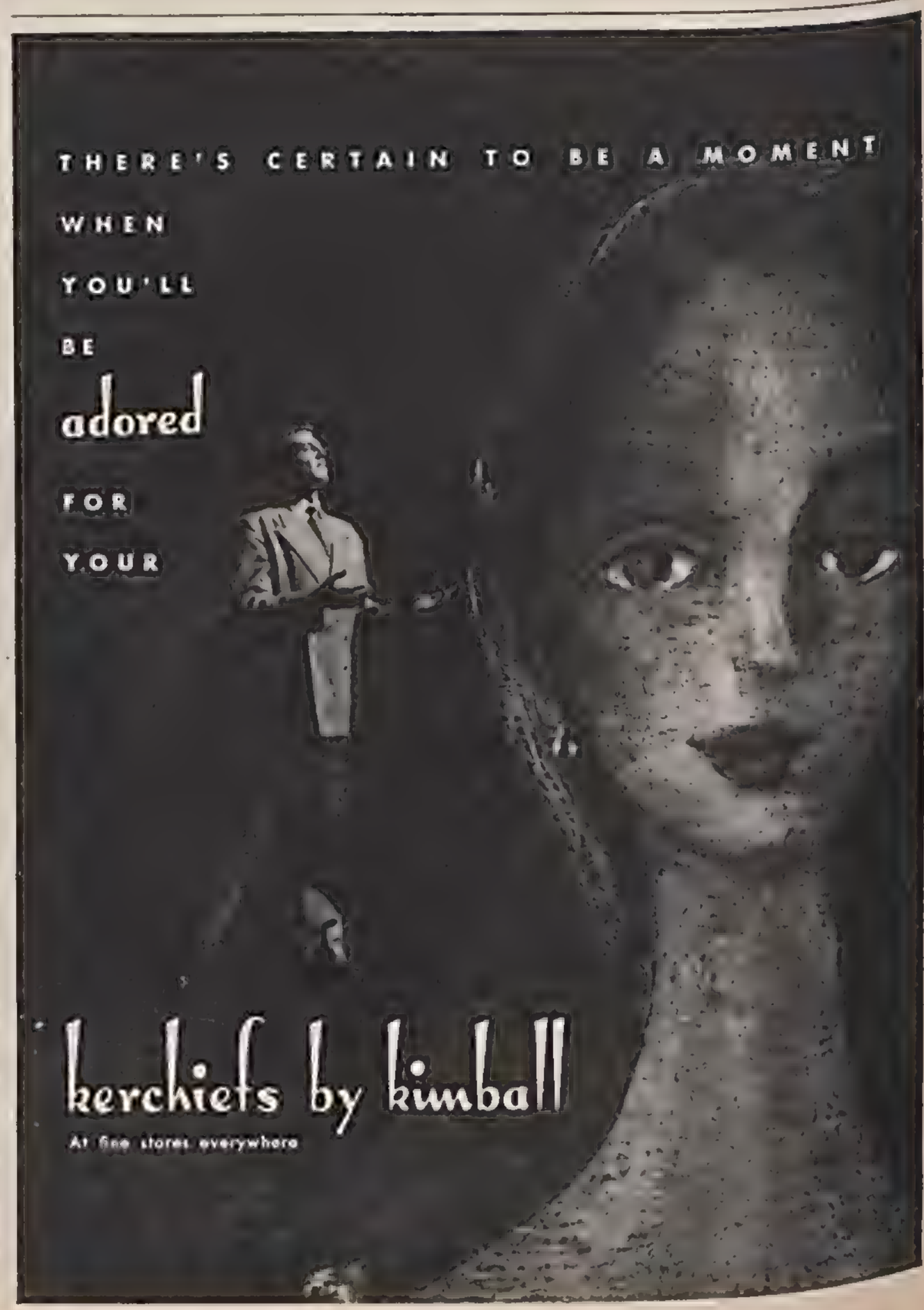
Moreover, if the world authority is not empowered to deal with individuals as well as governments the control will be ineffective. For instance, if a particular atomic energy plant in a given country is discovered to be adapting to bomb production, the world authority's first act will be the arrest of the individuals in the plant. Whether the government of their country is concerned will have to be determined later. If these individuals are to receive a fair trial according to a known law there must also be world courts. Otherwise punishment and conviction will be unjustly arbitrary.

Perhaps most important of all, the executive branch of the world authority must be responsible to a world legislative assembly. Unless the executive is subordinate to the laws passed by the common consent of the majority, its authority will be as arbitrary as that of any despot. Also, if the law is to survive it must be adaptable to new conditions by continuous legislation.

The Intelligent Opposition

The intelligent opposition to the solution here proposed has taken two forms. On the one hand are the "impossibilists" and on the other the "gradualists." The "gradualists" contend that an increase in mutual trust and friendly understanding between nations must precede the creation of binding controls. They call for faith in the United Nations Organization Charter as it now exists and decry any attempt to criticize its patent inadequacies.

To this argument I can only reply that as long as there are no "effective *(Continued on page 204)*



Vanity Fair

For a lingerie wardrobe expressive of the times,

fashions whose pliant beauty brings you a new sense of freedom and grace . . .

Designed in Vanity Fair's Tricot* Fabric

that gives you the smoothest silhouette imaginable.

VANITY FAIR MILLS, INC. READING, PENNSYLVANIA

*Rayon Jersey

WHAT THE FUTURE HOLDS FOR US

(Continued from page 202)

enforceable safeguards" each nation must continue to prepare for the worst, and a desperate race in atomic bomb production hardly conduces to any great increase of mutual trust and good will. The first step must be taken first and not last. It is the acceptance of an enforceable law, and anything less merely serves to perpetuate the present state of deepening suspicion and steadily deteriorating relations.

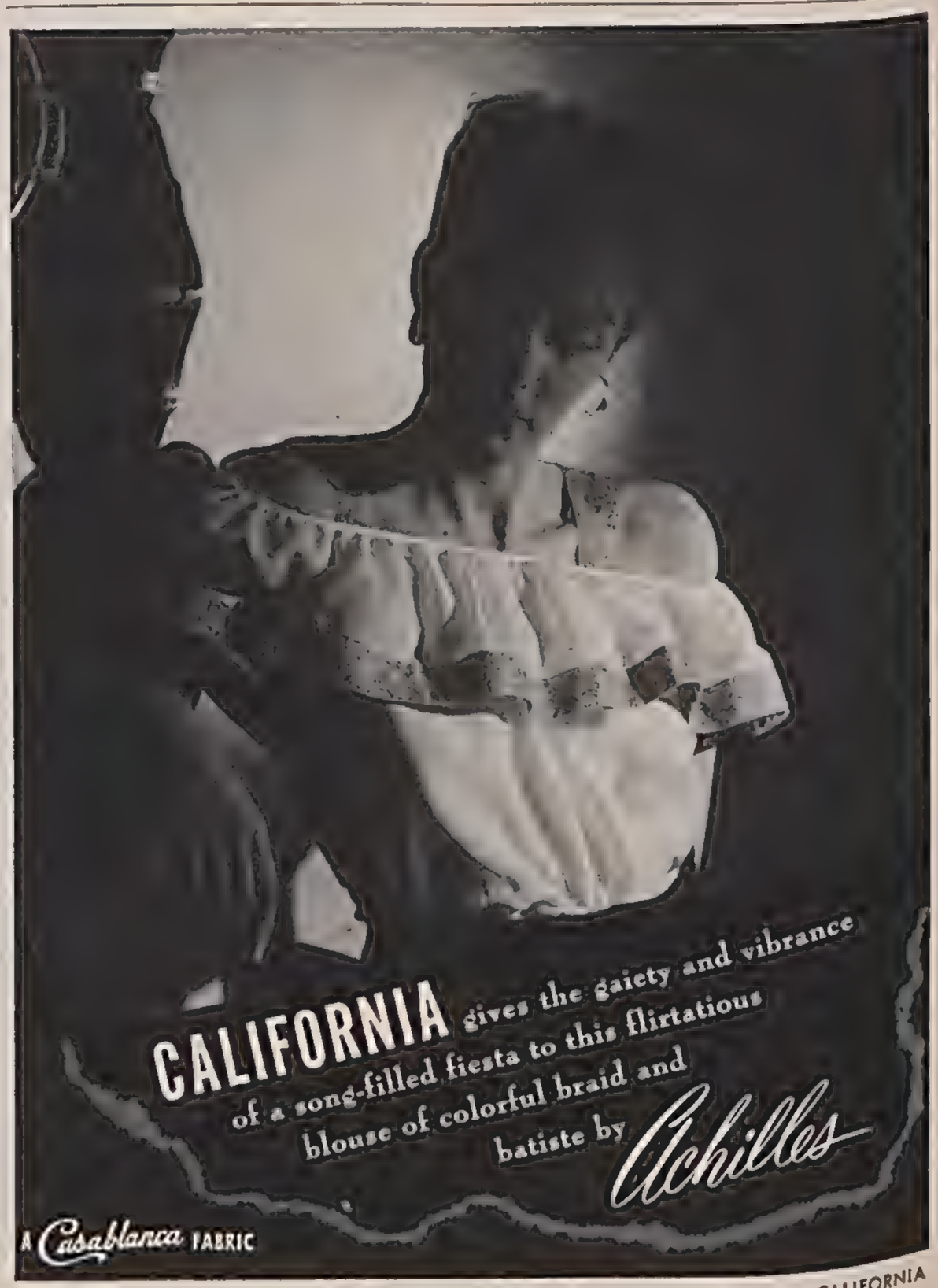
It is not those who criticize the present Charter who are dangerous and destructive Utopists but those well-intentioned people who only praise it. By amendment the Charter can be changed from a multilateral treaty between sovereign nations to a federal world government capable of exerting the necessary control over the new weapons. Unless this change takes place the present Charter and the hopes that it inspired can not survive.

The "impossibilists" agree that the rule of law is our only salvation, but with astonishing detachment they argue that men are neither rational nor adaptable enough to achieve this goal in time. Their logic of despair demonstrates that belief in sovereignty is too strong and old beliefs too deep for men to accept so radical a change as world government implies. They may be right.

It is quite possible that we shall not be able to work the change within our very limited period of grace. But that is a conclusion we only need accept after all our efforts have failed. If an enforceable and adaptable world law is the necessary and only possible solution there is no alternative for honest, determined men but the attempt to bring it about. To me it seems that every human aspiration for a free and rewarding life, the hopes for which so many died in these past years of war, all that we are and well may be awaits upon the achievement first of this single objective. More than with anyone else the choice lies with the people of this country.

[EDITOR'S NOTE: *Cord Meyer, Junior, is an extraordinarily brilliant young man. Although he had never met Harold E. Stassen, Stassen chose him as his assistant at the San Francisco Conference, on the strong recommendation of Yale University, from which he was graduated in 1942.*

He then entered the Marine Corps. He fought at Kwajalein, Eniwetok, and Guam; lost an eye, lost one of his three Marine Corps brothers. Now at Harvard working for a Ph.D., he plans to teach and write. He is also working as a director of two national organizations concerned with the views expressed in this article: Americans United for World Organizations, which has headquarters at 465 Fifth Avenue, New York; and World Federalists, at 29 East 28th Street, also New York.



ACHILLES OF HOLLYWOOD • 850 SOUTH BROADWAY • LOS ANGELES 14, CALIFORNIA

El Morocco

Bright Stars

for an evening of lights and shadows...

HARTNELL

CHECKS—PERSONALLY ENDORSED

Here are more ideas for your checks, ways to sign them with your signature—addenda to pages 146 and 147.

1. You might give your checks a big-brimmed straw, loops of beads.
2. With a white sailor, an ingénue blouse hung with pearls; red belt.
3. If you wear a sable scarf, add a close-veiled, brow-baring cloche.
4. You might belt your checked suit and wear a wide-collared red coat.
5. With blue checks, a tall white cloche, a high navy-blue collar.

. . . they're SHIRE-TEX slacks

Want to take inches off your hips and waistline when you wear slacks? Then it's SHIRE-TEX for you! They're man-tailored and that's important because of fine detailing which means long wear. And they're cut to do their flattering best for sizes 10 to 20. Pictured: SHIRE-TEX slacks of CEREY woolen in houndstooth check. Black-and-white or brown-and-white, 100% imported wool. SHIRE-TEX slacks travel in pretty smart company, and that means you'll find them at most of America's fine stores at under $10. Ask for them by name:

SHIRE-TEX
Slacks by Davenshire

DAVENSHIRE, INC., DAVENPORT, IOWA

FOR NAME OF THE SHOP IN YOUR CITY,
WRITE **DONNYBROOK**
500 SEVENTH AVE., NEW YORK 18, N. Y.

GEORGE FLATT LTD.

Sportleigh

THE SAME SMART

GOES EVERYWHERE — WITH EVERYTHING

The Sportleigh coat you choose this spring will be equally smart atop any costume . . . anywhere . . . because every Sportleigh is styled to go everywhere, with everything. Pictured is the Covert Classic in Azure Blue and Town Tan. Sportleighs in a variety of classic styles and fabrics are featured exclusively by one leading store in your city.

Priced from 25.00 to 30.00

Exclusive Fabrics — American Woolen Co. Rayon Earl-Glo Quality Lined
Tailored at Sportleigh Hall, Harrodsburg, Kentucky

SPORTLEIGH THOROUGHBRED CLASSIC COATS—A "MUST" FOR EVERY WARDROBE

DESIGNS FOR DRESSMAKING

THE fleece cape is a spring newcomer, useful town and country. Make one —or have one made—from Vogue Design No. 9800; Small (sizes 30-32), Medium (sizes 34-36), Large (sizes 38-40).

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 212.

No pinch or pucker

Knitted fabric stretched or distorted in the cutting or making may look all right after pressing but not after a trip to the laundry — everything done wrong in the making will "come out in the wash." To have permanent shape, smoothness and fit look for and insist upon the Merode label — your assurance of knit underwear that is made right and stays right. The name Merode is on every garment.

WINSHIP-BOIT CO.
WAKEFIELD, MASS.

American designers create for the American woman. Hat by John-Frederics; jewels by Olga Tritt; dress a Ben Reig original by Omar Kiam; background by New York's skyline; complexion by Barbara Gould—Definitely Beauty in the American Tradition.

Beauty in the AMERICAN TRADITION

Easy as one—two, the Barbara Gould way to radiantly clean skin.

One...Barbara Gould Cleansing Cream...rich and smooth and luxurious. It *soaks up* soil...lifts it right off the skin's surface, leaving behind a soft, smooth baby-freshness.

Two...Barbara Gould Skin Freshener...zesty, sparkling...it removes every trace of soiled cream and seems to put new zing into your complexion.

Treat your winter-dull complexion to this Barbara Gould wake-up cleansing...and see it take on fresh, new bloom.

Special Cleansing Cream
for dry skin.... $3.50, $2.00, $1.00

Cream Pompon
for all skin types $3.50, $2.00, $1.00

Skin Freshener
for skin sparkle.. $3.00, $1,75, 85c

(All prices plus tax)

Barbara Gould
NEW YORK

The Secret de Suzanne perfume
of intrigue is . . .
SUZANNE PERFUMES

THE SPRINGFIELD PLAN

(Continued from page 169)

dren in the class, a scattering of Jewish children; the other origins were hard to guess. The teacher was conducting a quick review: she touched lightly on Animism, Fetishism, Brahmanism, Jainism, Shinto, and the children wrote down tag-phrases for each. I read over the shoulder of a girl in front of me: "Fetishism...certain things had charm."

Later I learned that this course has brought out a slugging opposition in Springfield. "Some of the parents got very excited about it," my informant told me. "They thought *they* were getting it straight from God—they didn't want their kids told that anyone else might be right too."

The Principal made me inspect the lunchroom. "Negro children and white children eat at the same tables," he assured me. I didn't want to make the Negroes feel they were being watched, but I had to go and peek through the door. Sure enough, there was a great clattering together of races. Only one child sat alone—a small white boy with sad clothes, and his lunch in a paper bag. I tried to settle for this brief look, but the Principal insisted that we walk the length of the room. We deserved what happened—the place exploded in whistles, cat-calls, applause. I went away much heartened by this normal show of juvenile delinquency.

I lunched with two School Department officials, who helpfully pointed out what they thought were the failings in everything that has been published about the Springfield Plan. First, it is usually presented as a *fait accompli*—some sort of magic that overnight has transformed an average town into a Utopia. This is a claim that its administrators would never make: the Plan is always groping, always growing, hitting snags as often as jack-pots. My friends thought that the Warner Brothers movie, "It Happened in Springfield," was a notable flop. "They were going to show it in the South, so they didn't dare photograph any Negroes. They chose a Swedish boy for the hero—imagine it, a handsome Swede—what sort of prejudice would he have to combat?"

In the afternoon I visited a primary school—kindergarten through sixth grade—with the largest enrollment of Jewish children in the city. About a third of the eight hundred children are Jews, a third Catholic, a third Protestant. There are no Negro pupils, but to make up this deficit the Assistant Principal is a Negro woman. This school is famous for its Christmas celebration, called the "Festival of Lights." It is a two-part pageant, half devoted to the Jewish Hanukkah, half to the Christian Nativity. Christian and Jewish children act in both parts together; their mothers come in to make costumes, make up performers. Incidentally this *(Continued on page 212)*

ENTER SPRING
with
Stoffel's
The very flower of fine cottons
Smart women everywhere count on STOFFEL's dress cottons for that "dramatic entrance" into a season . . . accenting youth, freshness, charm!
STOFFEL & CO., INC. • 271 CHURCH STREET • NEW YORK 13, N. Y.

For your happiest Spring, Page Boy plans your prettiest dress . . . flatters you with its wonderful rounded shoulder and new soft front fullness. Simulated pearls stud the keyhole neckline and belt for a most beguiling touch. Expandable, of course. In Black, Navy, Grey, Aqua or Cherry Duplex "San Chu" Deluxe rayon crepe. Sizes 10-18, $25.00. Mail orders filled from Page Boy Shop, Dallas 1, Texas.

Page Boy
MATERNITY SHOPS
DALLAS
LOS ANGELES

Lavando Gloves

DISTINCTIVELY BEAUTIFUL

The *loveliest* hands choose Ireland's LAVANDO—loveliest of gloves. Made of velvet-soft mocha leather imported from far away Arabia—superbly cut by master craftsmen, Lavando are perfect-fitting, washable and long-wearing. Priced from five dollars at fine stores.

IRELAND *Brothers* GLOVES
JOHNSTOWN, N. Y. • NEW YORK
SAN FRANCISCO • KANSAS CITY, MO

THE SPRINGFIELD PLAN

(Continued from page 210)

school is proud of its strong Parent-Teacher Association: there are five hundred members; the President is a Catholic, the Vice-President a Jew and the Secretary a Protestant.

In one kindergarten room, a pretty young teacher told me that her charges presented no problems in prejudice. "They're too young to know anything about it." Her class was making a doll collection, and the Negro vice-principal had given them a coloured doll. She asked the children if they noticed anything special about it; the question stumped them. Finally one suggested, "Well, it's very tanned."

The Principal, a small brisk lady named Miss Bowkar, drove me and her assistant, Miss Johnson, back down-town. In the car she told us that—when she had been sick the week before, and Miss Johnson had led the Assembly—one of the children had gone home and said to his mother, "Guess who took the Assembly today? The black Miss Bowkar." Miss Bowkar and Miss Johnson giggled a good deal over this.

That night I studied a couple of issues of the mimeographed school paper which Miss Bowkar had given me. One third-grade pupil wrote: "Indians are real people in one world.... Ernie Cornbread made our basket vase." A sixth-grader threw out a promise without explanation: "Puppets will debate the control of the atomic bomb." One child, reporting on the Library's recent acquisitions, said, "New books are always coming in. Two interesting ones are: *One God* and *Bicycle Commandos.*"

The next morning, in a hard sleet storm, I went to see another kindergarten-through-sixth-grade outfit. At the Lincoln School, all the rooms had been making posters. One third-grade effort went like this:

Frances is the tallest
Douglas weighs the least
6 children speak Polish
6 children speak French
3 children speak Italian
3 children speak Hebrew
1 child speaks Greek
1 child speaks German
We are all Americans

I went to a luncheon at the Y.W.C.A. in favour of Fair Employment Practices. An F. E. P. bill—the Curtis Bill—had just been defeated in Massachusetts; this meeting was a sort of post-mortem and renascence movement. I talked briefly with the retiring Republican mayor, a lean young man who throughout his administration has helped the Plan along. He showed me a statement that he had prepared: "The Springfield Plan of Education places the emphasis where it belongs—on the qualities common to all people.... Springfield is far from perfect with respect to community relations, but it is ahead of most communities on *(Continued on page 214)*

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SPRINGFIELD PLAN

(Continued from page 212)

the road to a more perfect and understanding world."

After lunch, I worked my way up to a high school—the Classical High School, from which three-quarters of the students go to college. I had heard that the Springfield Plan broke down on the high-school level, that just at the age when children become conscious of prejudice, measures against it are abandoned in favour of strictly academic work. But this criticism didn't seem very valid: the high-schools offer a surprisingly subtle and advanced course in propaganda analysis; and the students get practical training in democratic procedure—the high schools are to a remarkable extent student-run. The authorities are trying to eliminate the usual small snobbism of fraternities and sororities, with the usual lack of success.

I managed to talk with six girls and boys—members of something called the Legislative Committee. One of them was a tall good-looking Jewish boy; the others seemed to be just pleasant intelligent Yankees. I asked them if they weren't a little tired of all the emphasis on "together-ness," if occasionally they didn't tend to react the other way. They seemed honestly bewildered by the question, told me that in spite of all the publicity (they hadn't seen most of it) *they* didn't think anything special was going on in Springfield.

"And you know there *is* a lot of prejudice here," one girl said, darkly. They all thought for a while, and finally produced an example: on Hallowe'en, a bunch of toughs had painted a Jew's windows black. They couldn't remember anything else.

Before I left town, I got in touch with some people I knew in Springfield when I was in college twenty miles away. I remembered them as rich and rather grand, and I thought it might be amusing to know what they thought of the Plan—if they had ever heard of it. They surprised me. They had heard of the Plan, because their young sons were in public schools. And the Plan had broken into their big mock-English house. "I find I'm so much more careful about what I say in front of the boys," the woman told me. "I guess I was just like everyone else—I used to make remarks about the Jews and all that. But I don't dare to lately—the boys jump on me so."

Maybe that wasn't perfect. But it seemed quite improbably good.

JUNIOR FASHIONS

The suits shown on page 164 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

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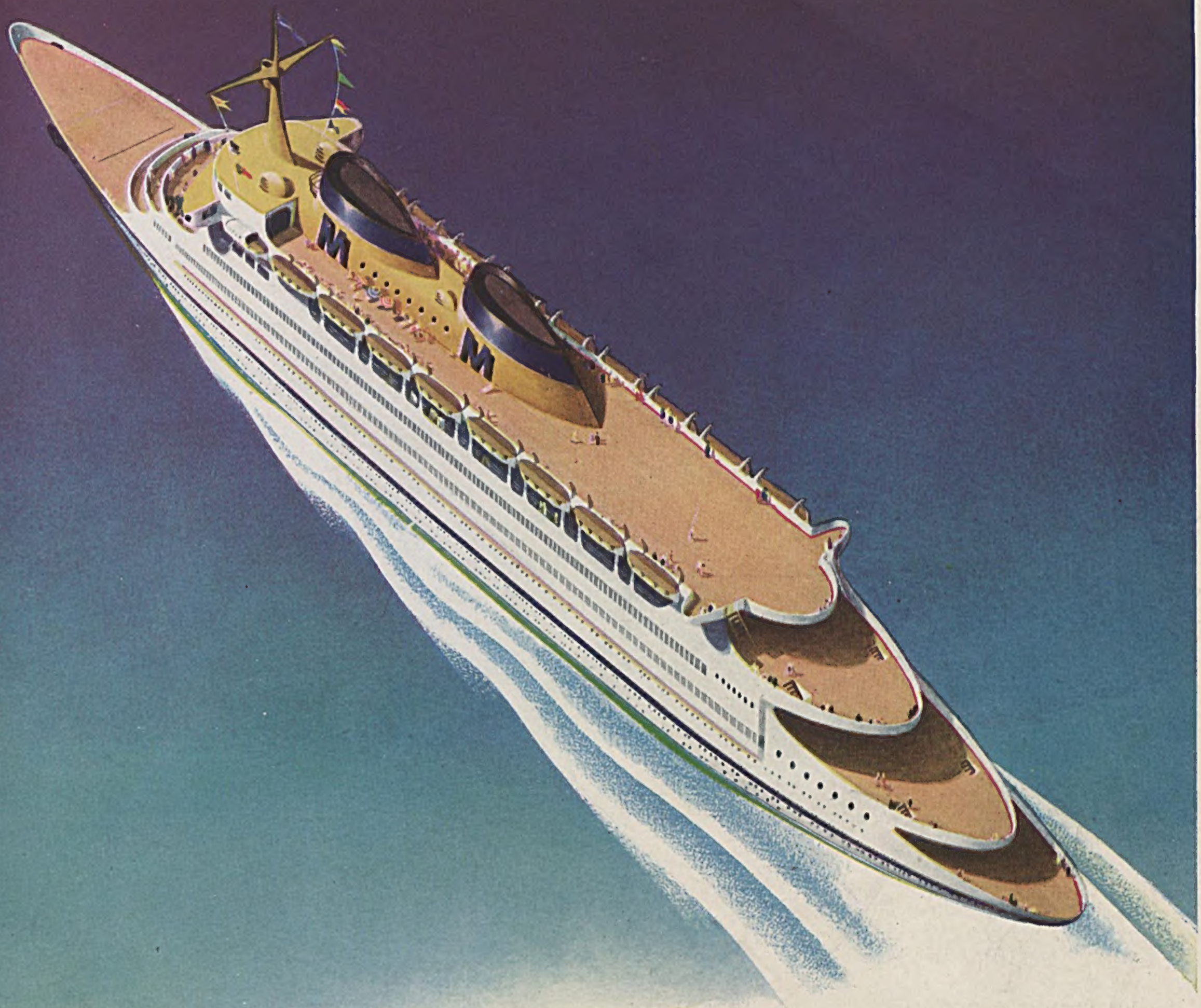

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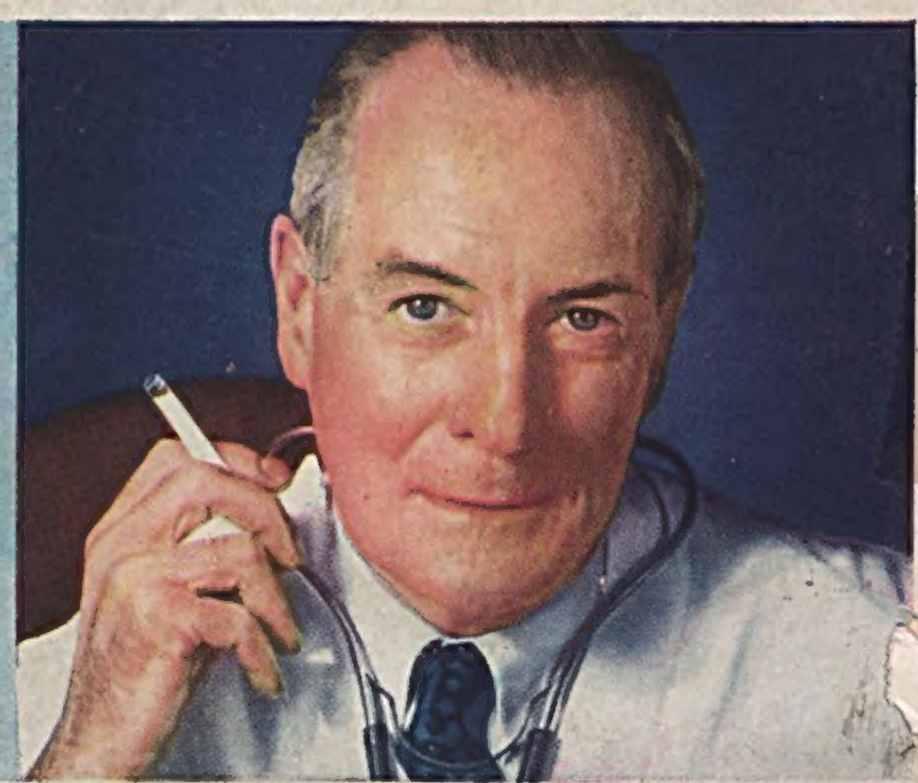

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